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Iceland Acquires for Its Museum a Painting by Emile Walters



"THE OLD MILL AT MILTON-ON-THE-HUDSON"

By EMILE WALTERS

This painting has been purchased by the Icelandic Government for the National Gallery of Art at Reykjavik. His decorative use of the characteristics of autumn, winter, spring and summer explains the popularity of Mr. Walters' landscapes and the great demand for them. He has left New York temporarily, and opened a studio at 315 Broad St., Philadelphia, where he will paint

T. E. KIRBY RETURNS TO ACTIVITY IN ART

Former Head of the American Art Galleries Reenters a Limited Field While Writing Memoirs

That Thomas E. Kirby's retirement from the American Art Galleries at the end of the last art season was not his retirement from active participation in the affairs of the art world is made known by an announcement which he makes today through THE ART NEWS. He and Rose H. Lorenz, who was with him and Gustavus T. Kirby in the American Art Association, will act as advisers or commissioners for the purchase and sale of artistic and literary properties, or for the exhibition of such objects where public sales are not to be held, and will prepare catalogues of private and other collections of art. Their principal office will be in the Widener Building in Philadelphia, and they will maintain a branch at 57 East 56th St., New York, where consultations will be held by appointment.

It was on May 16 last that Mr. Kirby conducted his last sale at the American Art Galleries, dispersing a collection of more than 270 books in an hour and a half. He announced at that time that he had been sixty-five years in the business disposing of books and objects of art. One of the principal things that he had in mind at that time was to write his reminiscences of men and transactions with whom and which he had been connected in that long stretch of years, and his resumption of an active part in the art world will not interfere with the preparation of these memoirs, which is in progress. His announcement of his new undertaking reads:

"In compliance with the request of many friends and numerous clients throughout the United States and abroad, the undersigned, to a limited extent, will undertake to act in an advisory capacity, as well as commissionaires, in the purchase of art and literary properties, antiquities and contemporaneous objects. They will also arrange for display or for public and private exhibition, paintings, interior decorative objects and other artistic property where public sales of the same are not intended.

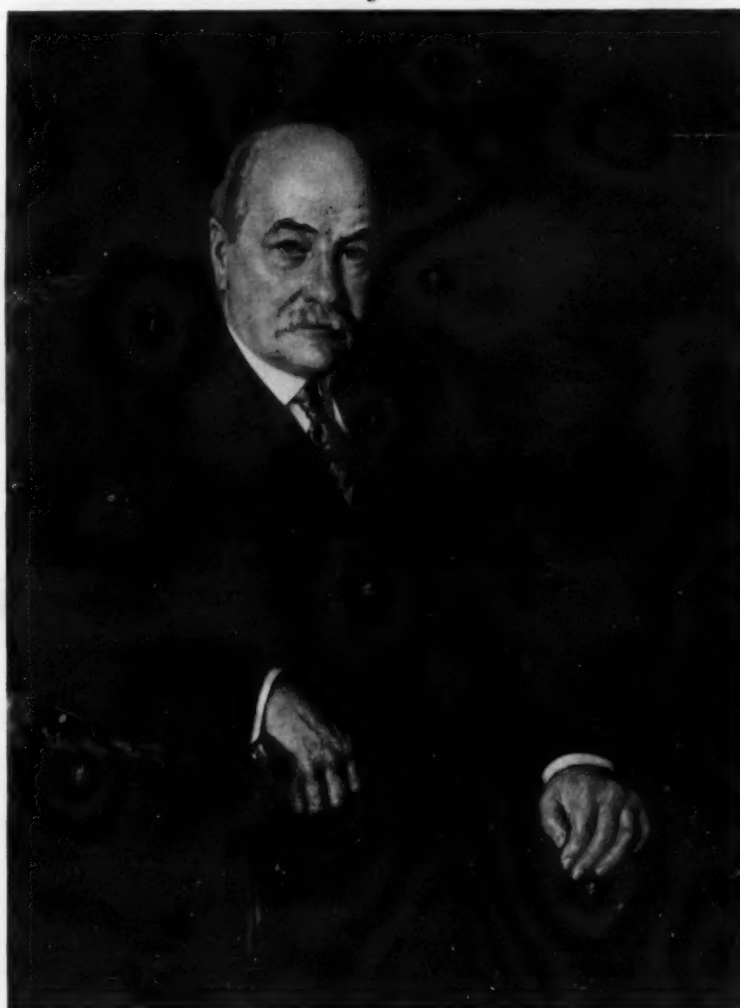
"Furthermore, they will undertake the production of intelligently written and finely illustrated catalogues for private collectors and other individuals.

Rosenberg Brings a Collection

Paul Rosenberg, Paris dealer, arrives in New York today with a large collection of paintings, mainly of the Impressionist and Post-Impressionist schools. M. Rosenberg will be associated with the Wildenstein Galleries, where these pictures will be shown privately at first, although a public exhibition of the work

of Picasso and Marie Laurencin is promised for the near future. Among the older painters represented are Courbet and Corot, the latter with some exceptional figure subjects. The Renoirs are notable in the Impressionist group, which also includes works by Manet, Monet, Sisley and Degas. Toulouse-Lautrec, Cézanne and Van Gogh are among others represented.

Paints Dr. Butler for the Lotos Club

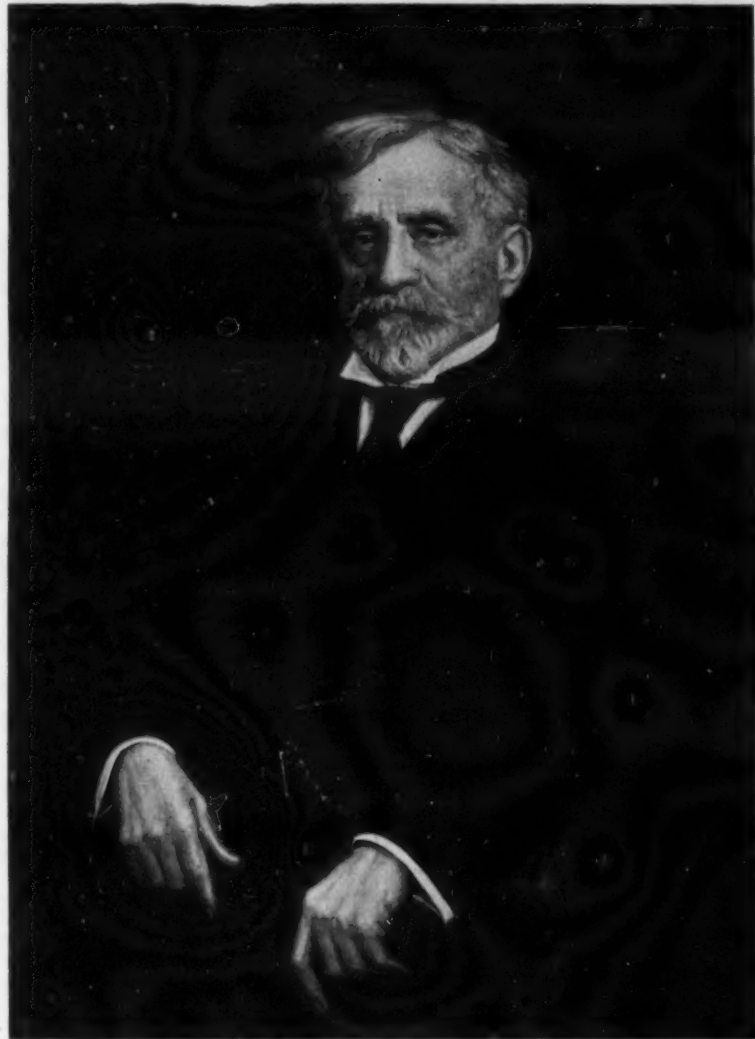


PORTRAIT OF DR. NICHOLAS MURRAY BUTLER

By J. CAMPBELL PHILLIPS

This work was painted for the Lotos Club, of which Dr. Butler is president. Since his return from Lake Placid the artist has also painted a portrait of Mr. Benjamin Winter, and he is now painting portraits of Mrs. Winter, Miss Jane Erdman and a second portrait of Mr. Bernard M. Baruch.

One of Baroness Wenner's Best Works



"EDWARD LAUTERBACH"

By VIOLET BEATRICE WENNER

The portrait was painted for the College of the City of New York, from which institution the late Mr. Lauterbach, lawyer and political leader, graduated in 1864. The presentation took place with due ceremony at the college on Thursday, Nov. 8. The Baroness Wenner has firmly established herself in America as a fashionable portrait painter. The pictures in her studio at 21 East Fifty-seventh St. include many of the royalties and other celebrities of Europe.

CARNEGIE SELLS TWO SARGENTS FOR \$60,000

Institute in Pittsburgh Acts as Agent in Their Purchase by a Prominent American Collector

PITTSBURGH—Edward Duff Bal-ken, acting director of fine arts at Carnegie Institute, announced yesterday that two portraits by John S. Sargent, both painted and owned abroad, had been sold by the department of fine arts to an American collector.

The paintings are "Mary, Wife of Hugh Hammersley" and "Portrait of Mme. Paul Escudier, Paris." They were in the last International and will be remembered by all who saw the exhibition as they occupied prominent places in the main gallery of the American section. The pictures have been in storage at the Institute since the close of the exhibition awaiting negotiations for their sale.

The purchaser is a well-known American collector who is anxious that the best works of the great American portrait painter should remain in this country. The total amount paid for the paintings is over sixty thousand dollars, which is considered a very large figure for the works of a living artist.

St. Louis Museum Buys Savage's

"Expulsion" for Its Collection

ST. LOUIS—"The Expulsion," the decorative painting by Eugene Savage, has been purchased by the City Art Museum for its permanent collection.

This picture, which was a prize winner both at the Chicago annual and the National Academy of Design, has been one of the features in the Museum's exhibition of contemporary American pictures. It has been lent to the Corcoran Gallery of Art for the biennial display soon to be held there. It depicts the expulsion of Adam and Eve from the Garden of Eden.

Leon Kroll Married in Paris

On Thursday, Oct. 25, Leon Kroll, painter, was married to Mlle. Genevieve Domec, daughter of the head of the technical employees of the French Mint. After a honeymoon in Italy, the couple will sail in November for New York.

CHARMS OF MAINE ETCHED BY HASKELL

Thirty-five Prints, the Result of a Summer's Work, Have Strength and Variety — Other Exhibits

Ernest Haskell illuminates the catalogue of his new group of thirty-five etchings made in Maine last summer, and which are on exhibition in the Anderson Galleries until Nov. 17, by giving a line beneath each title briefly describing his problem or intent in the plate. Thus "The Idle Cove," which needs no bush to advertise its charm as a shore scene or an etching of high excellence, is noted as a "tonal etching with drypoint."

In "Home, Sweet Home," a sentimental title which admirably fits the atmosphere of the print, the visitor is told that he is looking at "detail composition." And "The Willows" is noted as "illumination without loss of weight, pure etching." Best of all these notes is that beneath "The Shipbuilder's House," which is described as "a portrait of a colonial elm." And truest is the "swift execution" beneath the title of "The Bowdoin," McMillan's Arctic exploration schooner, a plate that clearly shows that swiftness of execution has been sacrificed to everything else.

"Pattern of homely textures" is most illuminating for the "Fish House Idyl" and detracts from the unhappy contrast between the figures and the structure with its textures. "The Sylvan Sea" should be enjoyed in its serene loveliness without being bothered by the fact that it illustrates "perspective disappearance." Everyone who cares to look at views of tiny country towns will delight in Mr. Haskell's plate of "Phippsburg" without caring at all that it was "done in thirty minutes" and does not show it. To forget the notations in type and remember the etched plates alone is the best way to enjoy this wholly delightful show of Maine etchings.

Water Colors by Mrs. Chase

The color, crispness and beauty of the water colors of Marion Monks Chase, which have come to New York for the opening exhibition of the season at the Kingore Galleries, 668 Fifth Ave., do full credit to the reputation of Boston. If they were not distinctive and desirable they would all the more disappoint, for

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one is accustomed to linking the name of Boston with water color—since the fame of Dodge Macknight became international.

There is both decoration and virtuosity in these pictures by Mrs. Chase. For sensitive expressiveness perhaps her winter landscapes are the best, the ones entitled "In Boston" and "In Cambridge" being remarkable for their atmospheric delicacy. When she comes to "Coronado Beach, California" and "Whale Cove, Grand Manan" her art takes on a more robust and decorative quality, the former with its sunniness and the latter with its organization of houses and trees. Old world quaintness and charm is added to another house and tree arrangement, "St. Jean du Doigt, Brittany."

But most decorative of all are Mrs. Chase's glorious still life subjects, two of the most striking being "Arrangement in Scarlet and White" and "In My Library."

French Prints at Knoedler's

Four artists, two of whom won their greatest fame as painters, are represented in the group of thirty-six modern French etchings on view in the Knoedler Galleries until Nov. 17. There are five of Corot's plates, all landscapes and breathing that air of peace and serenity which pervades his landscapes, an atmosphere which is also strikingly conspicuous in the rural scenes among the eleven prints by Legros, who sounds the human note in his distinguished portraits of Carlyle and Cardinal Manning.

Elsewhere on the walls Degas and Forain are solely concerned with man and his ways, Degas with the lighter phases of life only in his familiar view of an elderly concert singer and in his representation of café-chantant posters, and with its graver aspect in his portrait of his brother and the seated figure of Manet. These last two are very unfamiliar in exhibitions of Degas' work.

The eleven plates by Forain are unusually diversified in manner for him, the "Femme nue" etched in a line suggesting his original practice as an illustrator while his "Artist and Model Rest-

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ing" is a wholly characteristic example of his later, nervous line. The grotesque figure of an eccentric costume café artist contrasted with that of a stupidly conventional *maitre d'hôtel* has been etched in an entirely different vein, markedly different from that of the clean black line of the study of dancing girls dressing.

Bunce Memorial Show

It is not often that a memorial exhibition of a painter's work does him such complete justice as the one for William Gedney Bunce arranged by the Milch Galleries and on view there through Nov. 17. Bunce confined his mature work to practically two styles of canvases, large views of the Venetian lagoons at evening time, his sky shot across with reddish clouds, the calm water bearing one or more red-sailed feluccas, his only alternate to this scheme being placid views of the same waters with here and there a group of wooden spiles to add a slight touch of variety to sea, sky and fishing boats.

In this second style his palette appeared to hold no other colors than delicate blues, yellows and mauves with an occasional note of red in the distant buildings of Venice, blocked in with the utmost precision. Given these limitations, the twenty-six canvases beautifully represent Bunce almost at his best as in the large "Sunset, Venice," and the "Early Morning," and in the view of the "Castello" and the "Venetian Fishing Boats" in his blue-and-yellow scheme.

The real best of his work, however, is seen in the adjoining gallery around the staircase where his water colors are hung in all their loveliness. There is at once more delicacy and more power in these smaller pictures, the artist handling his washes with so assured a hand as never to know what muddiness was. And when at work in this medium his eye appears to have been more nearly sensitive to exact tones than when using oils. Bunce is best known through his large and dusky glowing paintings of Venice; but there are many finer passages in his group of water colors which it is a rare privilege to see.

Canals and Loiseau

The Spaniard, Ricardo Canals, and the Frenchman, Gustave Loiseau, groups of whose works are to be seen at Durand-Ruel's through Nov. 17, represent two conventions. That of Canals is the Carmen idea of Spain—bullfights, dancing girls, señoritas with mantillas—a tradition of pleasure as artificial as the color he uses and the light that plays over his scenes. Even in his one essay at the reality of the life of the poor, in "Femme et enfant du peuple," this same atmosphere of unreality exists except in the face of the woman, which has not a little of the gravity of the life of the humble but without its underfed austerity.

Loiseau's tradition is that of the most beautiful phase of French landscape painting of which Sisley is the supreme example and of whose canvases this artist's are reminiscent. But Loiseau has not a little to say for himself, and he says it with beauty and charm, in such pictures as "La neige, environs de Pontoise," and the view of the road along the Oise entitled "Le quai du Pothuy, Pontoise," which differs in glory from that to be noted in "Chemin de Maigremont." If Canals irritates the spectator at this dual show with his artificiality, Loiseau is certain to assuage that feeling by his searchings for the serene beauties and realities of the French landscape.

Marie Van Vorst, Painter

Marie Van Vorst, poet and novelist, now has the right to add "painter" as well. With her exhibition of landscapes and flower subjects at the galleries of Mrs. Albert Sterner she makes her debut as a painter.

She is unconventional, she does things as she pleases, she is delighted with color, and she responds keenly to textures. Her flowers stand out richly, with pigment lavishly applied, against a thinly painted background in which the weave of the canvas plays its part. She is naive, an instance in which that much over-worked word is deserved. She has charm, and that, after all, is the basis of her art, its real potency. There are landscapes

and an occasional portrait, but it is the flowers which leave a lasting impression.

Mrs. Sterner is also showing a group of sculptures by Boris I. L. Lorki among which there are some very well-done portrait heads of small size, one of Sidney Olcott and another of Hugh Ferriss. They are full of vigor and dignity, and prove that the diminution of size does not decrease effectiveness as well, for such works certainly take their place much more readily in the average interior. His "Faun," in bronze, is very subtle in its blending of animal nature and human form. These two exhibitions last through Nov. 17.

[Reviews of other art exhibitions will be found on page 7.]

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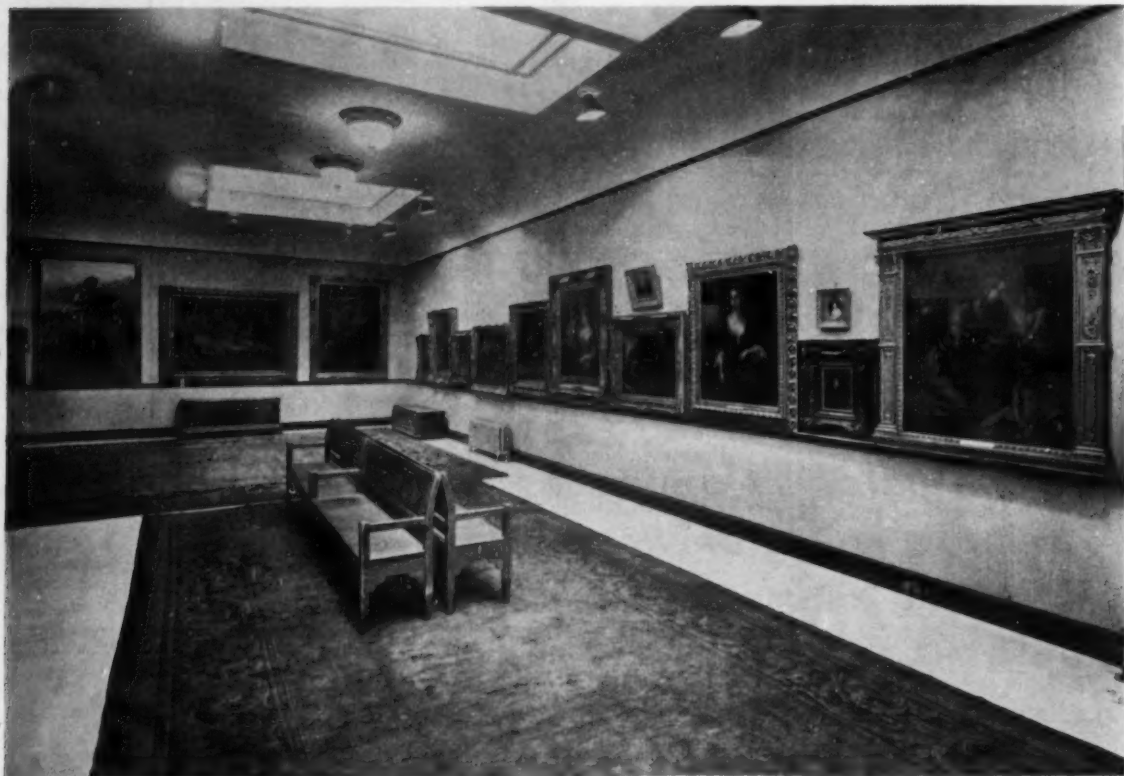
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Plaza Art Rooms Open Beautiful Gallery for Picture Displays



The above photograph shows how ample is the space afforded by the new picture gallery of the Plaza Art and Auction Rooms, 5 East Fifty-ninth St. Collections of paintings will be displayed here previous to their disposal at auction. This commodious room is in addition to the large space already occupied by this concern. The gallery was planned by Mr. Edward P. O'Reilly, auctioneer, and proprietor of the Plaza Art and Auction Rooms.

AMERICAN INDUSTRY IN NEED OF ARTISTS

Official of Arts and Crafts Society Finds Designers Unable to Satisfy Factory Processes

DETROIT—That industry in the United States is in great need of artists as designers is the contention of Helen A. Plumb, executive secretary of the Society of Arts and Crafts, who has returned to Detroit after having spent four months studying the systems of industrial designing and machine manufacturing in Europe. In an interview here she said:

"Machine processes have come to stay. No machine can achieve the beauty of production of the trained human hand but that fact cannot put the machine out of existence. While I have no grudge against the machine, I have come back to America with a deep-seated grudge against the machine which is the servant of the ugly."

"There is no reason why the machine should not cut a pattern that is beautiful just as quickly and with as little expense as it does one that is homely. Once the design is made the process costs no more."

"The crux of the whole matter lies with the designers. There again, the fault is not with the individual, who does the best he can with the training that this country offers him, but with the country itself, because it has failed, so far, to see the importance of providing adequate schools for students of design."

"Every city and town in the country should have such a school. In the second place, this country fails students of design in the kind and extent of training provided by the schools we now have. We turn out well-trained artists, who can draw creditable designs, but we fail to correlate those designs with factory processes. Because these artists do not understand the limitations of the machine, our manufacturers have to put these designs into the hands of experts before they are available for actual use. They find it quicker and cheaper to appeal to foreign artists who have mastered the technicalities of their problems. That is the missing link which we must learn to add here in America."

NORDELL AND ROTH WIN AT SALMAGUNDI

Annual Exhibit of Black-and-Whites Notable for Fine Etchings and Also for Drawings

Carl J. Nordell won the Shaw prize of \$100 for the best etching at the Salmagundi Club's annual exhibition of black-and-whites, and Ernest D. Roth the Isidor prize of \$100 for the best drawing. The Nordell plate is entitled "Pole Hill, Gloucester," and the Roth pencil sketch, "Street in Segovia."

The committee of awards had a difficult time in making selections for it is a long time since one of these shows at the Salmagundi had so many good etchings and drawings on the walls. It is also a long time since there was so interesting a display of work of all kinds, for in addition to the truly black-and-white drawings, etchings and illustrations, there is a great variety of pictures in color ranging from the pastel drawings of Warren Davis to such delightful color sketches as H. Van Buren Magonigle's "The Rialto Bridge."

There are 180 works in all shown and yet there is no appearance of crowding on the walls. Notable among the individual exhibits is the large frame of leaves pulled out of Edward C. Volkert's sketch book, souvenirs of an artist tradition now almost extinct. Charles S. Chapman has a varied group of pictures, including a wood engraving in his older vein of subjects, and his "Country Girl" to represent his later devotion to the figure.

Rudolph F. Bunner has two admirable drawings of old houses on Staten Island; George Pearse Ennis, a group of spirited renderings of Newfoundland scenes; John Alonzo Williams, a group in color, and Grant Reynard some color studies, of which "Two Men at the Louvre" stands out for humorous observation.

Carl Hirschberg, an old member of the club who died last spring, is remembered by a group of academic drawings; John E. Jackson shows a group of pencil portraits; Morris Hall Pancoast, a group of Lanesville studies at once free and definite of place and atmosphere, and Harrison Cady has a group of lithographs, the representatives of drawings on the stone in the show. Pruett Carter is represented by two

black-and-white illustrations in oils that are very effective, and G. Laurence Nelson by five studies of heads in sanguine and crayon that are rich in character and good drawing. The show continues until Nov. 22.

LEAVING BERLIN FOR AMERICAN ART FIELD

Artists and Dealers, Discouraged by Conditions in Germany, Are Following Archipenko's Lead

BERLIN—The present circumstances in Germany have caused not only the departure of many foreign artists who had settled in Berlin, including Archipenko, but they also have led a number of German artists and art dealers to sail for America to profit by the sound and stable conditions there.

Among recent departures is G. Heinersdorff, of the mosaic and glass painting factories in Berlin and Munich, known to Americans through the branch establishment in St. Louis, which now is executing orders for the cathedral in St. Louis and the St. Clemens church of Chicago. Mr. Heinersdorff aims at revivifying the old art of stained glass and mosaics. He takes with him copies of old mosaics, which admirably render the effect of the originals. He had been working at the restoration of the old mosaics in Ravenna and acquired there deep understanding and knowledge of this field.

Mr. Moeller, who is the representative of the "Freie Secession" in Berlin, and who managed in Germany the obtaining of works for the exhibition of modern German art in the Anderson Galleries in New York, has also left for New York. I. B. Neumann, who has devoted his interest and business to the promotion of modern graphic art, and who takes with him a collection of prints by modern Jewish artists, departed recently for the same destination. —F. T.

AMERICAN JURORS FOR CARNEGIE SHOW

Anderson, Carlsen, Johansen, Kent, Melchers, Sloan and Johanna K. Hailman Are Chosen to Act

PITTSBURGH—The American committee of selection for the twenty-third International Exhibition was announced yesterday by Edward Duff Balken, acting director of fine arts of the Carnegie Institute. The members are Karl Anderson, Emil Carlsen, Johanna K. W. Hailman, John C. Johansen, Rockwell Kent, Gari Melchers and John Sloan.

The committee will meet in New York on Nov. 15 to choose approximately seventy-five painters who will be invited to contribute works for the twenty-third International, which opens April 24. The committee will also serve as a jury to which artists not directly invited to contribute may submit paintings at their own expense and risk. This jury will meet in New York on March 20 and in Pittsburgh on April 3.

Two members of the American committee, one of the French committee, and one of the English committee will form a jury of award which will meet in Pittsburgh on April 4 to award prizes of \$1,500, \$1,000, \$500, and a first honorable mention, which will carry a prize of \$300.

Salmagundi Exhibitions

The Salmagundi Club announces the following dates for the season's exhibitions: The present display of drawings and etchings lasts until Nov. 22; thumb-box sketches will be shown Nov. 30 to Dec. 22; exhibition and auction sale, Jan. 25 to Feb. 8; oil paintings, Feb. 29 to March 26; water colors, April 5-24; summer exhibition, May 3 to Oct. 15.

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Le Combat, a fine panel of Gobelin Tapestry by Neilson

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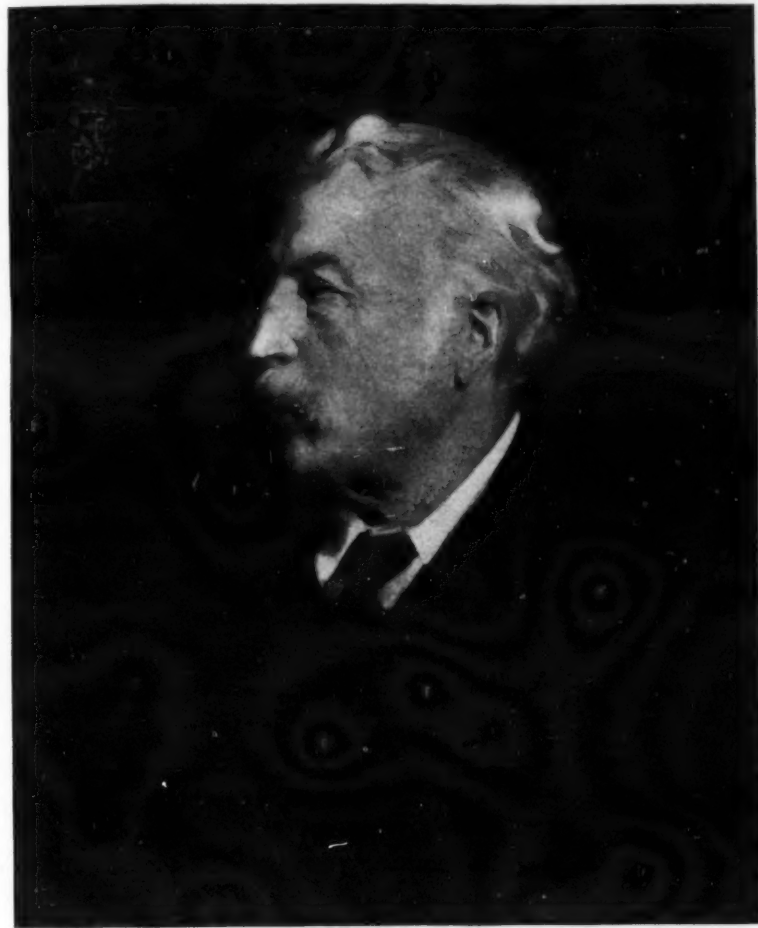
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Buys Portrait of the Duke of Argyll



PORTRAIT OF THE DUKE OF ARGYLL

By JOHN YOUNG-HUNTER

The above portrait of the late Duke of Argyll, of Inverary, Scotland, has just been acquired by the duke's sister, Lady George Campbell. Mr. Young-Hunter painted it the year before the duke's death. The duke was formerly Governor General of Canada and he married Princess Louise, the eldest daughter of Queen Victoria.

PRIZES BY WOMEN FOR PEACE POSTERS

International League to Make
Three Awards in Competition
Which Will Close in January

WASHINGTON—Recently the department of international cooperation of the National League of Women Voters offered prizes of \$2,500, \$1,000 and \$500 for Christmas "peace cards." Many noted artists were personally asked to design such cards. And now the Women's International League for Peace and Freedom, of 1403 H St., N. W., has offered prizes of \$250, \$150 and \$100 for posters with "world peace" as the subject.

The poster must be a black outline drawing with flat opaque colors requiring not more than four printings, including the key plate; unframed; proportions, 14x22 when reproduced. "Women's International League for Peace and Freedom" is to be on the poster but not in the design.

Designs must be received by Jan. 15, 1924, accompanied by a sealed envelope containing the name and address of the artist. Address Miss Elisabeth Johnson, chairman of art committee, W. I. L., Pennsylvania branch, 20 South 12th St., Philadelphia, Pa. The jury consists of Daniel Garber, Elizabeth Shippen Green Elliott, George Harding, Elisabeth Johnson, Rockwell Kent, Charles E. Klauber, Jessie Wilcox Smith and Alice Barbour Stevens.

668 Fifth Ave.

KINGORE GALLERY SHOWING

Marion Monks

CHASE WATERCOLORS NOW

MANY FINE PICTURES TO GO AT AUCTION

Works by American and European
Masters and Other Objects of
Art at the American Galleries

Two exhibitions open in the American Art Galleries today, one comprising modern American and European paintings, the other the famous Jacob Paxson Temple collection of early American glass. The pictures, which are to be sold at auction on the nights of Nov. 14 and 15, come chiefly from three private collections, those of John M. Greene, of Philadelphia; Frances Draz, of New York, most of which were bought from the Schaus Gallery; and the late A. S. Meyer, of this city, who acquired most of his paintings at famous sales held in the galleries where they appear again to be sold.

American artists represented in this joint exhibition are Ranger and Murphy, works by them in both oils and water color being included; Edward Gay, Martin, Homer, Wyant, A. P. Ryder, Chase, Robert C. Minor, Ernest Lawson, George H. Bogert, Frank De Haven, Bruce Crane, Edward Moran, George H. McCord and Horatio Walker.

Except for a large and important Bouguereau, commissioned by A. T. Stewart in 1874, all of the paintings are of modest size among the foreign works. In this division is an important Clays which came from the Clays sale in Paris following the artist's death, a small Corot from the Corot sale in the same city, and two Bonheurs from the Rosa Bonheur sale there. Among other foreign artists represented are Diaz, Daubigny, Angelo Asti, Gabriel Max, Marie Dietler, Emile van Marcke, Troyon, Berne-Bellecour and his son Jean, Detaille, Munkacsy, Ziem, Chaplin and Boldini.

The Temple collection of glass is to be sold on the afternoons of Nov. 15 to 17 inclusive. It comprises preeminent examples by Steigle, including beautiful vases, flip glasses and other objects in sapphire blue, amethyst, amber and clear glass, and an especially representative group of bottles and glasses in his well-known enamel decoration; fine specimens by Wistar—double bottles, glass balls, decanters, pitchers and other glasses in many exceedingly charming colors; as well as numerous beautiful examples from the Kensington, Whitney, Baltimore, Pitkin, Pittsburgh, Waterford, Millville, Boston and Sandwich works, including early American glass flasks and perfume bottles.

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\$75,215 FOR ESTATE OF "WIDOW" NOLEN

Sale of Artistic Collection of
Late Tutor at Harvard Takes
a Week at Anderson Galleries

Furniture, china, pottery, glassware, rugs, textiles, plate and other property of the late William Whiting Nolen, of Cambridge, Mass., long famous as "Widow" Nolen among Harvard men, hundreds of whom he had tutored, were sold at the Anderson Galleries in six sessions from Oct. 29 to Nov. 3. The collection of 1,037 items brought \$75,215.50. The principal sales, with buyers and prices, were:

- 144—Elmroot highboy, American, early XVIII century; Ginsberg & Levy \$925
- 156—Gilded mahogany banjo clock, Willard, American, XVIII century; A. B. Holden \$150
- 230—Chinese Lowestoft dinner service, 99 pieces, XVIII century; H. F. Perkins \$360
- 304—Carved maple chest-on-chest, American, XVIII century; Miss H. Counihan, agent \$400
- 328—Twelve carved fiddle-back maple chairs, American, circa 1825; A. S. W. Rosenbach \$650
- 414—Commodore Preble Liverpool pitcher; James Willingham \$350
- 437—Boston Liverpool pitcher; C. Kaufman \$310
- 438—Washington's Cincinnati china plate, 1785; F. J. Peters \$325
- 475—Pine mantel clock, Joshua Wilder, Hingham, Mass., XVIII century; Miss H. Counihan, agent \$435
- 480—Carved curly maple highboy, American, circa 1760; Miss H. Counihan, agent \$575
- 490—Mahogany block-front knee-hole desk, American, XVIII century; F. J. Peters \$450
- 495—Carved mahogany block-front bureau, Goddard, Newport, XVIII century; Mrs. H. Long \$525
- 496—Inlaid mahogany grandfather's clock; Simon Willard; F. J. Peters \$375
- 501—Carved mahogany suite, three pieces, American, XVIII century; Mrs. J. C. Davies \$325
- 515—Inlaid mahogany grandfather's clock, James Duncan; W. C. Homan \$490
- 668—Satinwood mahogany-handled secretary-cabinet, American, XVIII century; Mrs. Douglas Vought \$350
- 669—Inlaid mahogany mantel clock, Aaron Willard; Miss H. Counihan, agent \$490
- 670—Inlaid mahogany two-part dining table, early American; Frederick Gilles \$430
- 671—Eight carved mahogany dining chairs, Heppelwhite style; Frederick Gilles \$435
- 676—Carved maple highboy, American, circa 1760; A. S. W. Rosenbach \$3,100
- 686—Carved walnut block-front desk, early American; Mrs. B. Long \$475
- 689—Carved mahogany highboy, American, XVIII century; Ginsberg & Levy \$485
- 691—Four carved mahogany Chippendale chairs, Burling, New York; order \$450
- 692—Carved mahogany block-front secretary-bookcase-desk, American, XVIII century; order \$900
- 694—Inlaid mahogany secretary-bookcase-desk, early American; M. W. Daboll \$430
- 768—Quilted chair coverlet, early American; Miss Jeanette Blake \$410
- 782—Satinwood and mahogany writing cabinet, American, XVIII century; W. C. Mead \$300
- 795—Maple highboy, American, XVIII century; Mrs. Frederick Gilles \$300
- 810—Inlaid mahogany grandfather's clock, E. Willard; G. D. Olds, Jr. \$335
- 827—General Israel Putnam carved mahogany secretary-sideboard, early American; James Willingham \$1,025
- 832—Inlaid mahogany grandfather's clock, Simon Willard; James Willingham \$800
- 833—William Penn's beech armchair, American, XVII century; H. M. Lehman \$725
- 835—Two Washington carved mahogany chairs, American, Chippendale period; A. S. W. Rosenbach \$700
- 934—Columbus platter; James Willingham \$370
- 962—Niagara platter—James Willingham \$380
- 1023—Walnut and oak table, English, XVII century; A. W. Clarke \$305
- 1033—Miniature mahogany grandfather's clock, Simon Willard; Miss H. Counihan, agent \$610
- 1034—Inlaid mahogany pear tree miniature grandfather's clock, Joshua Wilder; C. S. Keaton \$510

Pictures and Rare Stamps Are Sold at Puttick & Simpson's

LONDON—Puttick & Simpson sold for the estate of the late Edmund Waller paintings including a church interior by E. de Witt (21x19) which went to Lewis for 130 guineas and, for the estate of the late Sir William McCormack, "Dutch Fishing Boats Becalmed" by P. J. Clays, which went to Rowe for 48 guineas. The same firm has sold the collection of British and Colonial postage stamps made by the late James Nicol, of Carnoustie, total receipts being £2,120.

Antiques Sold in London

LONDON—Knight, Frank & Rutley, 64 Rutland Gate, Hyde Park, S. W., sold property of Mrs. Huth Jackson, including the following:
Set of Sheraton mahogany dining chairs, 71 guineas; Persian carpet, 40 guineas; Sheraton mahogany bookcase, 70 guineas; Chinese lacquer screen, 320 guineas; Sheraton mahogany commode, 35 guineas; Chinese black lacquer screen, 40 guineas; Queen Anne writing cabinet of scarlet lacquer, 145 guineas.

\$36,779 FOR PART OF GABLE LIBRARY

Thousand Items Sold at American Galleries, Autograph Letter from Burns Bringing \$2,460

One thousand items, books and manuscripts, constituting part I of the library of the late William F. Gable, of Altoona, Pa., were sold at the American Art Galleries on Nov. 5 and 6 for a total of \$36,779. One feature of the auction was the sale of a manuscript letter of Robert Burns for \$2,460, a record for one of his letters at public sale. The buyer was the Rosenbach company. The principal numbers, with purchasers and prices, were:

- 149—Robert Burns, autograph letter, 1788; Charles Seaton \$290
- 155—Robert Burns, autograph letter, 1791; Rosenbach company \$2,460
- 257—Samuel L. Clemens, autograph manuscript of "At the Shrine of St. Wagner," Bayreuth; Gabriel Wells \$230
- 299—Charles Dickens, autographed presentation copy of "American Notes," first edition, London, 1842; W. Hill \$300
- 350—Eugene Field, autographed presentation copy of "Tribune Primer," first edition, Denver, Col., 1881; J. F. Drake \$320
- 382—John Fiske, thirty-seven autograph letters to Henry A. Richmond, 1881-98; Rosenbach company \$200
- 393—Oliver Goldsmith, "The Vicar of Wakefield," 2 vols., first edition; L. Harper \$470
- 450—Lafayette, autograph letter to H. E. Krehbiel, 1883; Rosenbach company \$340
- 526—John Keats, poems, from Kelmecott Press, Hammersmith, 1894; G. A. Ball \$225
- 538—Geoffrey Chaucer, works, from Kelmecott Press, Hammersmith, 1896; Rosenbach company \$1,300
- 547—Rudyard Kipling, original manuscript of three numbers of "The Scribbler," Hammersmith, 1879-80; Rosenbach company \$770
- 549—Rudyard Kipling, autograph manuscript of "Job's Wife," signed "Nickson"; Rosenbach company \$330
- 606—William Morris, "Hopes and Fears for Art," Cobden & Sanderson, London, 1882; James F. Drake \$260
- 615—Hartmann Schedel, "Nuremberg Chronicle," Anton Koberger, Nuremberg, 1493; James F. Drake \$200
- 623—John Howard Payne, autograph manuscript copy of "Home, Sweet Home," Washington, 1851; T. F. Madigan \$210
- 710—Robert Louis Stevenson, autograph letter to Sir Sidney Colvin, Bourne-mouth, 1886; Rosenbach company \$235
- 719—Alfred C. Swinburne, "Atalanta in Calydon," first edition, London, 1865; J. W. Smith \$280
- 868—Walt Whitman, original autograph manuscripts of preface to "Leaves of Grass," 1855; Rosenbach company \$725
- 870—Walt Whitman, "Leaves of Grass," first issue, first edition, Brooklyn, 1855; Rosenbach company \$275
- 938—Walt Whitman, original autograph manuscript essay, "A Thought on Shakespeare"; Rosenbach company \$1,050

New Benson Etchings

Kennedy & Company announce the publication of seven new etchings by Frank W. Benson. Four of these are of wild ducks, a third is "Heron at Rest" and the titles of the other two are "On the Kedgwick" and "Salmon."

Auction Sales and Exhibitions

AMERICAN ART GALLERIES (Madison Avenue, 56th to 57th Streets) November 12, evening—American lithographs including collection formed by E. C. Ford. On free view.
November 13, morning and afternoon—Tapestries, rugs and other artistic furnishings from the estates of Colonel William Barbour and Julia Adelaide Barbour. On free view.
November 15, afternoon—Nova Scotia hooked rugs collected by Caswell Barrie, of New York. On public exhibition.
November 15, evening—Drawings and water colors by Rowland and others, collected by Sidney Lovell Phipson, of London. On public exhibition.
November 16 and 17, afternoons—Early American furniture gathered by Jacob Margolis, of New York. On public exhibition.
November 19, 20, 21, 22, 23 and 24, afternoons and evenings—Paintings, furnishings and objects of art from the residences Rockwood Hall, Tarrytown, N. Y., and 689 Fifth Ave., New York. On public exhibition from Nov. 14.
November 21 and 22, evenings—Autographs collected by John Burton Foley, of Chicago. On public exhibition from Nov. 14.
PLAZA ART AUCTION ROOMS (5, 7 and 9 East 59th Street) November 14, 15, 16 and 17, afternoons—Paintings, porcelains, Oriental rugs, lacquer sets and screens, furniture and other articles consigned by Mrs. Richardson Gibson, of New York, and others. On exhibition from Nov. 12.

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CHICAGO EXHIBITION SETS A HIGH MARK

Thirty-sixth Annual Notable for
Fine Paintings and Well-known
Names — The Prize Winners

CHICAGO—The thirty-sixth annual exhibition of American paintings and sculpture marks a departure from old ways to new at the Art Institute of Chicago. The Art Institute was handed over to the city and the public at large, there being no receiving line of president, director, trustees and society leaders as formerly. As the clock struck three P. M. on the opening day an orchestra of stringed instruments, on a balcony above the grand stairway began to play, the doors were thrown open, and within two hours 3,000 invited members of the Art Institute and their friends had taken possession of the nine galleries in the east wing.

The distribution of tea tables in the Potter Palmer gallery, the room where the W. W. Kimball collection is shown, and adjacent rooms given up to loaned paintings made space for the overflow of visitors after they had left the exhibition wing. The total number of guests at the reception this year is not greater than last year, owing to the fact that several organizations have made arrangements for receptions on other days.

It is generally agreed that the 287 works, of which 243 are paintings and the remainder sculpture, constitute the best contemporary show ever held here. Fifty works were invited. The portraits and figure paintings number 67 per cent of all canvases. The standards of technique are liberal yet on the side of conservatism. Color, luminous yet in harmonious combinations, makes the walls gay.

Entering the first large gallery, one sees the Mr. and Mrs. Frank G. Logan prize winner, "The Portrait of My Mother" by George Bellows, on the left wall and the Potter Palmer prize winner, the portrait of Dean James Parker Hall, of the University of Chicago, by Leopold Seyffert, on the right wall. Midway, facing the entrance, is "The Adoration of the Mother," a decorative composition by Charles W. Hawthorne which was awarded the Norman Wait Harris silver medal. As the W. M. R. French memorial gold medal of the Art Institute Alumni Association was voted to Walter Ufer's "The Fiddler of Taos," five prize-winning canvases are in the portrait or figure class, since "The Twins" by E. Martin Hennings received the Martin B. Cahn prize.

The Norman Wait Harris bronze medal was voted to "South Sea Foam" by William Ritschel. This and Leon Lundmark's "Lake Superior," Armin Hansen's "Seaward" and Frank V. Smith's "Shadows of the Cliff" are all good marines, and Frederick J. Waugh's "In the Tropics" stands out for its luminosity of tones. Frank W. Benson's "Leaping Salmon" is a brilliant work. Returning to the remaining honors, the Mr. and Mrs. Augustus S. Peabody prize for a recent painting by a young artist was voted to "A Winter Night" by Howard M. Smith, and honorable mentions were given to John Sharman, Mary H. Wicker, Samuel Klasstörner and to S. P. Baus, for paintings.

Prize-winning pictures do not attract all the attention. The crowd gathers before Cecilia Beaux's "Portrait of Mrs. D. and Son" and "Irvin Cobb and His Daughter Elizabeth" by Wayman Adams. Portraits named "Dickie" and "Peter" by Leopold Seyffert, and "A Young Sport" by Robert Henri are among the strongest works on view. Alice Kent Stoddard has a fine bit of portraiture in "Larkspur Blue," Ivan Olinsky shows "Two Susannas," Marie Danforth Page "Two Children and Mother," Lillian Westcott Hale, "Miss Margaret Williams," Lydia Field Emmet, "A Boy," Maurice Fromkes, "Portrait of a Lady," John Nolf, "Billy," Louis Ritman, "Maggie," R. P. R. Neilson, "Irene," John W. Norton, "Portrait," Abram Poole, two quaint ladies, "Mme. Bosanska and 'Mlle. de Benoit'; Jean McLane, "My Daughter." Other good portraits and figures are by Karl A. Buehr,

Sidney Dickinson, Carl Bohnen, Sigurd Skou, Gerrit Beneker, Karl Anderson, Marie Blanke, H. Hensche, Charles Hopkinson, James R. Hopkins, Oskar Gross, Frederick C. Friesseke, Frank H. Desch, Julius Rolshoven, R. Sloan Bredin, Theresa F. Bernstein, Richard Andrew, Mabel Alvarez, George Luks, Kenneth Hayes Miller, Maurice Molarsky, Gari Melchers, William M. Paxton, Pauline Palmer, Anna L. Stacey, Edmund C. Tarbell, Robert Philipp, Eugene Speicher, Joseph Tomanek, Leslie P. Thompson and Alice Beach Winter.

Among the pictures of distinction are Henry O. Tanner's "Christ and Nicodemus," Marshall D. Smith's "A Bit of France," and works by H. Dudley Murphy, Power O'Malley, Lloyd Moylan, Richard Miller, Irving Manoir, Harriet Lord, Rockwell Kent, Louis Kronberg, Albert H. Krehbiel and Indiana Gyberson.

Among the landscapists are Charles H. Davis, Charles W. Dahlgreen, Wilson Irvine, Jonas Lie, Carl Krafft, W. L. Lathrop, Willard L. Metcalf, A. H. Schmidt, Edgar A. Payne, Carl Rungius, Harry L. Engle, W. Elmer Schofield, William H. Singer, John A. Spelman, Henry B. Snell, Gardner Symons, James Topping, Edward K. Williams, Howard F. Smith, Charles A. Wilimovsky and Charles Morris Young.

The painters of the Southwest who are represented are O. E. Berninghaus, Ernest L. Blumenschein, Hennings, Ufer, Victor Higgins, A. H. Schmidt, Laura Van Poppelendam and Theodore Van Soelen. A group of Indian subjects is by Cameron Booth, a newcomer from Minneapolis. "Early Mass," "Prairie Farm" and "Chippewa Mourners" are the subjects.

Ettore Caser has two splendid decorative canvases, Frederic M. Grant is at his best in "The Blue Wagon," and the note book records a strange work of Edwin W. Dickinson, a phantasmagoria, with mystic charm.

Others who add strength to the show are Bryson Burroughs, Edward E. Butler, John F. Stacey, William Auerbach-Levy, Gertrude Jameson Barnes, Gifford Beal, Charles Bittinger, Max Bohm, Lester D. Baronda, Frederick A. Bosley, Ross E. Braught, Hugh Breckinridge, Roy Brown, D. Putnam Brinley, John F. Folinsbee, Robert Spencer, Daniel Garber, Gerald Frank, Leon Gaspard, Horace Brown, Frank Swift Chase, Will Davis, John E. Costigan, Kathryn E. Cherry, J. Jeffrey Grant, Eliot Clark, Emil Carlsen, Maynard Dixon, Frank V. Dudley, Charles Ebert, Paul Dougherty, Gertrude Fiske, George Pearce Ennis, Will Howe Foote, George Gibbs, Howard Giles, Walter Griffin, Charles P. Gruppe, Philip L. Hale, Edward T. Grigware, Charles L. Kaeslau, Henry T. Keller, A. Frederick Kleiminger, Nellia A. Knopf, John Noble, William J. Potter, Maurice Predergast and John Spelman.

Two Stolen French Tapestries Are Recovered in Versailles

PARIS—The historic tapestries, "The Siege of Douai" and "The Entrance of Louis XIV into Dunkirk," which were stolen from the Palace of Versailles have been found in a granary in Versailles and Prosper Charles, a bricklayer who once was employed at the palace, has been arrested. "The Siege of Douai" is in a dozen pieces, having been cut up for some purpose known only to the vandals. Whether it can be restored has not been announced.

Charles, who is a violent Communist, was suspected of the theft, and the police found in his room a shoe with a new lace. They had previously found part of a broken lace under the window through which the tapestries were taken from the palace. Prints of his fingers coincided with prints on the window. It is said he has implicated a man with whom he lived, named Nouvain.

Many Works for Academy Show

More pictures have been submitted to the National Academy of Design for the winter show which opens Nov. 17 than have ever been offered for any other exhibition in the Academy's history. About 2,500 works, including sculptures, were considered by the jury, headed by Harry W. Watrous.

FINE ARTS ACADEMY GETS SUPERB GIFT

Coates Memorial Collection of
Thirty Oils and Three Bronzes
for Philadelphia Institution

PHILADELPHIA—The Pennsylvania Academy of the Fine Arts has acquired thirty superb oil paintings and three bronzes in the memorial collection of Edward H. Coates, who was prominently connected with the Academy from 1877. In 1890, when he became president, the annual exhibition was first put under the care of a strong artist jury and the first private view and reception were held. Among his earlier gifts are "Mid-day Rest" by J. Alden Weir, "The Model" by Fortuny, "Portrait of Richard Vaux" by John McLure Hamilton, three water colors by Corlandi and a canvas by Bouvert.

The private view and opening of this new collection was coincident with that of the Annual Water Color Show on Nov. 3. A portrait of Mr. Coates by Robert Vonnoh is centralized in the south transept and is flanked by the "Angelus" by Jacques and the forest pool of "Fontainebleau" by Diaz. Another example of Diaz is "The Coming Storm."

The collection consists of French and American works including landscapes by Corot and Dupré and the cold wet air of "February" by William T. Richards. In variety, there is everything from the beautifully drawn, sentimental "La Charmeuse," a girl with birds, by Pierre de Coninck, to the lone cow in "Early Morn" by Carleton Wiggins.

The flower still life by Twachtman is more poetic and higher in key than "Peonies" by Thomas Hovenden, whose rich coloring is seen again in "The Falcon." Pictures that tell stories with close attention to detail are exemplified in "The Quarrel" by G. Simoni, "Matadora" by Jehan Georges Vibert and "The Surprise" by Lorenzo Valles.

Dominating Gallery A is Millet's "Return at Evening," showing a peasant woman poling a loaded barge across a marsh at sunset. At one end of the gallery, in cold blue draperies, is "The Tragic Muse," which resembles the poetess, Florence Earl Coates. It is by Violet Oakley. This is above a small sentimental but decorative panel, "The Three Friends" by Sir Laurence Alma-Tadema. Here also are more French landscapes—"Guarding the Flock" by Jean F. Chaigneau, "On the Seine" and the peculiarly lighted "Twilight" by Daubigny. The grand sweep of the "Grand Canal, Venice," is the work of Thomas Moran.

In figures there are a nude by Vonnoh, an outdoor composition called "Retrospection" by Leon Richet, and an interior, "Tokens," by Charles Dater Weldon. There is dry humor in the old friar pouring out "The Last Drop" by E. Miel.

The bronzes are a bust of Mr. Coates made several years ago by Charles Grafly, the group called "Motherhood" by Bessie Potter Vonnoh, and the "David" of A. Mercie. These complete one of the most important gifts received by the Academy since its foundation.

—E. L.

Amusing Discrepancies Found

In Details of London Statues

LONDON—A certain captious critic has been making an exhaustive examination of London's statues and has discovered amusing discrepancies in detail.

Queen Victoria, of unimpeachable memory, in her memorial statue in front of Buckingham Palace, wears no wedding ring, while Gladstone in the lobby of the House of Commons wears trousers without a seam in the leg. Cromwell stands in front of the Houses of Parliament wearing his spurs upside down, and the archer of the new County Hall holds his bow in the wrong hand. In fact London's statues are bristling with artistic inaccuracies which may be most misleading to the archeologists of a few centuries ahead.

Reception for Grigoriev

A reception at the New Gallery on Sunday, Nov. 18, in honor of Grigoriev opens the exhibition of this Russian artist's paintings. A large part of his display will consist of portraits of the players of the Moscow Art Theatre done recently in Paris. In honor of the event a number of these actors are serving on an honorary committee for the reception headed by Dr. Christian Brinton. Other members are Morris Gest, Raymond Henniker-Heaton, Vassily Katchaloff, Olga Knitter-Tchekova, Lydia Korenieva, Ivan Moskvyn, Nikolai Podgorny and Constantin Stanislavsky.

Mrs. Coman's 90th Birthday

A notice has been sent out to friends of Charlotte B. Coman to the effect that her ninetieth birthday comes on Nov. 28. She is at present living in the Sanitarium, 292 Riverdale Ave., Yonkers, where she will be glad to see her friends at any time. Mrs. Coman, who is an Associate Academician, is represented in the Metropolitan Museum and in the National Gallery, Washington.

EXHIBITIONS TO-DAY (2-5 P.M.) AT THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, PRESIDENT]

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NICOLAIDES SHOWS MODERNIST WORKS

American Painter of Greek-Irish
Descent Influenced by Modern
French—Sculpture by Sheldon

The Whitney Studio Club, which has moved into new quarters at 10 West 8th St., opened two new galleries with a reception to members on Nov. 3, the occasion being the inauguration of an exhibition of paintings in oil and water color by Kimon Nicolaides and sculpture by Roy V. A. Sheldon.

The work of Mr. Nicolaides is mainly that which he exhibited in Paris last spring at the Bernheim-Jeune Galleries. His pictures are generally of figures with landscapes for a background. This young artist, who has been represented in a number of exhibitions here during the last few seasons, was born in Washington, his father being Greek and his mother Irish.

He studied at the Corcoran and the Pennsylvania Academy—"time lost" he says, according to the introduction of his French catalogue. His own ideals among painters are Cézanne, Matisse, Picasso and Derain, and when he made a long-desired visit to Paris last year he took there an art already profoundly influenced by the modern French. His oils show this especially.

The oils do not, however, seem so fine an achievement as the water colors in the next room, whose combinations of large areas of rich color delight the eye. They do not confuse. A great deal of calm calculation has entered into their organization, but all traces of this are erased from the result. They seem all feeling, sensitive and spontaneous.

Roy Sheldon's portrait busts represent one phase of his work and his "Eve" and "Sappho" another. While the latter show him in his most creative vein, one in which he is influenced by the archaic, in the former he has held his imagination in check and called into play analysis of personality. Also, he is content to express himself in naturalistic terms, which can hardly be improved on for portraiture.

Even the "Roman Interpretive Portrait of Abel Warshawsky" conforms to the laws of naturalism. The "Eve," representing a freer play of his powers, is a gentle, cogitating little down-bent head, the mind of the woman evidently not quite made up in regard to the fatal problem. The exhibition is to last through Nov. 18.

Two Displays at Ainslie's

James Weiland is showing a group of portraits and landscapes and Boyer Gonzales some marines and landscapes in water colors at the Ainslie Galleries until Nov. 15. Mr. Weiland's larger works are portraits, among which that of Mrs. Edna B. Carlson, which was reproduced in THE ART NEWS last week, attracts with its softness of contour and firmness of structure.

Other noteworthy presentations are of Mme. Carolina Lazari, of the Metropolitan Opera Company; Miss Tertina Holm, a very aristocratic type, and Mrs. Rosalind Clark Pratt, a stately elderly woman. Among the portraits of men is one of Mr. Marvin Brainerd whose vitality and alertness the painter has enthusiastically transcribed.

Mr. Weiland's landscapes and coast scenes are high in key and full of sunlight. Rocks and water under a summer sky with people fishing or yachting give a holiday air of enjoyment which is pleasant to meet with in chill November.

Boyer Gonzales is an individualist in water color. He eschews brilliance and aims at lightness, clarity and thinness. His landscapes are highly personal, extreme in their simplicity, although not impoverished as to detail. Lightness of touch also runs through the marines but is not so dominant as in the landscapes. A cloud picture, "Fine Weather on the Banks," undertakes successfully to suggest the immensity of sky. "Seine Boats, Gloucester," and "The Henry Ford in Port" are others from the series which Mr. Gonzales has painted on the New England coast.

Woodruff's Water Colors

Although John Kellogg Woodruff, who exhibits water colors at the Dudensing Galleries until Nov. 17, is holding his first show in a New York art gallery, he is by no means a novice and his student days lie back of a ripe number of years which he has devoted earnestly to progress in his medium.

The result is an assurance mixed with freshness and vitality which place his work well toward the top in comparison with what has been shown in New York in the last few years. He is a landscape painter who has made the region of the Hudson River Highlands, the Catskills and the Adirondacks his own, and the eighteen pictures which are shown in this exhibition are only a slice out of a large number which he has painted there.

Mr. Woodruff paints with vigor, uses a minimum of detail, and emphasizes solidity. His color, in the summer and autumn scenes, is clear and at times brilliant, but it is in the snow scenes that he is at his best. The light on

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Collector Buys a Painting by Noble



THE WHITE HORSE By JOHN NOBLE
Courtesy of the Grand Central Galleries.

The Grand Central Galleries have sold to a prominent collector this painting by John Noble, whose scenes of Provincetown have attracted wide approval.

white summits, the violet shadows that mark the depressions, the straggling groups of trees and the sudden outcropping of rock on a mountainside—as in "Breakneck Mountain," and "Storm King Cliff, Winter"—are excellently done.

Mrs. Ehrich's Christmas Exhibit

Recent metal work by Marie Zimmerman forms a large part of the Christmas exhibition which Mrs. Ehrich has arranged for November and December at the Ehrich Galleries. The garden furniture is a relief from the conventional white or green, being of dark brown wood combined with iron, the designs being based on solid as well as simple lines, introducing a pleasing grace.

As when working on a smaller scale, Miss Zimmerman's simplicity is distinguished by originality. A large copper vase in the form of a folded leaf is an example of this. There are also silver-gilt and bronze-gilt appointments for the dining table, a number of candelabra of iron, lamps, smokers' stands of copper, and a great variety of bowls.

Mrs. Ehrich is also showing new shipments of Cantagalli ware, Italian linens, hand-tooled leather, Venetian glass and decorative paintings, as well as a few choice pieces of old furniture.

Shows at the Art Center

A memorial exhibition of paintings by George Varian is on view at the Art Center until Nov. 17. Mr. Varian, best known as an illustrator, executed these paintings, drawings and etchings on his journeys in many parts of the globe. His etchings are Paris street scenes made in 1907 when the artist was an exhibitor at the Paris Salon.

An illustration garden, arranged by Beatty & Beatty is another exhibit at the Art Center. There is an indoor garden room surrounded by an outdoor garden, displaying everything necessary to the make-up of each, including sundials, tea houses, garden sets, garden walls, wall fountains and the rest.

Indian and Oriental jewelry and precious and semi-precious stones are being exhibited by the Karma Studios. This is the first exhibition in this country by this organization which represents the Karma Society of India, an association of native craftsmen of the North and West of that country.

Painted furniture and decorative iron work by Isabel Halsey Doyle is shown in one of the main floor galleries where Mrs. Doyle has created a pleasing interior setting. All of these exhibitions last until Nov. 17 except that by the Karma Studios which closes Nov. 15.

Garvani the Various

Much as we are used to the idea of the enormous number of lithographs Garvani made in his working lifetime in Paris it is not easy to accustom ourselves to the idea of the great beauty and strength he put into so many of his drawings on the stone. How great that beauty and strength was at its best is shown through the very choice group of this Frenchman's lithographs on view at FitzRoy Carrington's print gallery, 707 Fifth Ave.

There are forty-seven hung on the walls and they are chiefly devoted to his rather acrid witticisms against the fair sex and the human comedy of the Paris of his time with two remarkable por-

traits of Isabe and Descamps, a singularly delicate "Group of Three Figures" in which the bodies are only faintly indicated, his interest centering in the marvelous drawing of the heads, and two figures of itinerant beggars posed against a dusky evening sky, pathetic illustrations of the tragedy of lowly lives.

The humor of an artist's studio is illustrated in "On Sentry Duty" with a contemporary model posing for the back of a medieval soldier, a transparent bit of "faking" that every artist would enjoy. His ballet dancers are not at all of the Degas type but wholly irresponsible young persons solely concerned with the joys of life, one of such a young woman leaning against a wall being quite the most remarkable passage of modeling in this whole group.

No one who admires Garvani should miss seeing this exhibition, which continues until Nov. 9. In the adjoining room is a group of drawings by Kneller, Cosway, Hoppner and Rowlandson.

Shows at Anderson Galleries

Among the exhibitions and sales next week at the Anderson Galleries, the most unusual will be that of the collection of jeweled and other gorgeously bound books of the late Mrs. Phoebe A. D. Boyle, of Brooklyn. It is regarded at the galleries as the richest collection of the kind ever offered for sale. The sale of part I of John Quinn's library will start on Monday. On Wednesday there will be placed on exhibition the furnishings, paintings and objects of art removed from the residences of the late William Rockefeller, Rockwood Hall, Tarrytown, and 689 Fifth Ave., New York.

ART IN AMERICA

The following important illustrated Articles dealing with PICTURES AND WORKS OF ART IN AMERICAN COLLECTIONS, both Public and Private, have appeared in the BURLINGTON MAGAZINE. Copies of these issues may be obtained at two dollars each, except Numbers 152, 158 and 170, which are one dollar each.

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SENDS OUT EXHIBITS TO REMOTE TOWNS

American Federation of Arts Is
Enlarging Its Activities—Well-
known Artists Aid Its Work

To interest the public in the work throughout the country of the American Federation of Arts a committee of fifty artists and art patrons has been appointed. The Federation wishes to enlarge its activities in conducting traveling exhibits.

James Monroe Hewlett, president of the Mural Painters, is chairman of the campaign committee. Others on the com-

mittee are: Robert Aitken, Mrs. John W. Alexander, Dr. John H. Finley, Frank L. Babbott, Arnold W. Brunner, Mrs. Knight Dexter Cheney, Mrs. J. P. Clark, William A. Coffin, Frank W. Crowninshield, Charles C. Curran, Charles Dana Gibson, Charles B. Falls, Lucile Howard, Joseph Howland Hunt, Mrs. William A. Hutcheson, Thomas Hastings, Francis C. Jones, Dr. George F. Kunz, Charles Keck, Miss Florence Levy, Julian Clarence Levi, Howard Mansfield, Mrs. H. Van Buren Magonigle, Miss Frances Morris, Hobart Nichols, Miss M. Elizabeth Price, Frank Alvah Parsons, Mrs. James Rogerson, Breck Trowbridge, Harry W. Watrous, Adolph A. Weinman, Miss Mabel Choate, Henry Bacon, Douglas Volk, De Witt Lockman and H. A. McNeil.

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RETURN OF T. E. KIRBY

The formal announcement made by Thomas E. Kirby on another page of this issue of THE ART NEWS on his return to the art world will be welcome news to his old friends. As an adviser or commissioner for the purchase and sale of artistic and literary properties there could be no better authority than Mr. Kirby, and since he has associated with him in his new enterprise Miss Rose H. Lorenz that part of their activities which concerns arranging exhibitions "where public sales are not to be held" will be in the best possible hands, for Miss Lorenz has long been famous for the beauty of her arrangement of art objects.

The extensive series of superb catalogues issued under the imprint of the American Art Association during the regime of Mr. Kirby and Miss Lorenz, books that are treasured by all collectors, are another illustration of their ability to prepare catalogues for private and other collections of art. That Mr. Kirby will make his principal headquarters in Philadelphia is only fitting in view of the affection he always displayed for the city in which he began his long and distinguished career in the art world.

GUARDING FRENCH ART

French reaction to the theft of two Gobelins tapestries from the Versailles Palace, and this in spite of the capture of the thief and the recovery of the two objects, appears to be compounded of alarm and humor, the latter element entering even into the new rules issued to the attendants at the palace who show the public its treasures. A few days after the theft of the tapestries, Parisians were astonished to read an article in one of the daily papers asserting that the Eiffel Tower had been stolen on the previous night and that this was due to the machinations of "second hand dealers in New York who dispose of our treasures to amateurs for fabulous prices, because New York skyscrapers do not reach as high as the Eiffel Tower."

Grotesque as is this essay in humor, it is matched by the new rules issued to the attendants at the Versailles Palace who are directed to refrain from telling visitors the values of the various objects, it being stated in all gravity that "to announce that a chandelier is worth \$40,000 or a highboy \$100,000 is tempting providence, the authorities believe." In view of the fact that the thief who stole the Gobelins tapestries was so familiar with their value that he cut one up, preparatory to selling the gold filigree in it, which evidences special knowledge,

and that the intrinsic value of most famous art works is well known, this new rule is suggestive of those homely proverbs about locking the stable door after the horse is stolen and the ostrich hiding its head in the sand.

Much more sensible is the action of the French government in deciding to concentrate in its Paris museums, where they may be well guarded, such of its art treasures as are now in museums with insufficient protection against thieves. Man has never found a way for absolute protection against criminals of this class, but the art treasures of France will be much more secure in its larger and better protected museums than in the less important ones which government economy has stripped of sufficient guardians to render them safe.

MORE MORTUARY ART

"According to the present plan," declared Representative Andrews of Massachusetts to *The New York Herald* in Washington, "an iron water tank will be the only work of art in any of our cemeteries"—the ones which he was discussing were those of the American soldiers in France—and he added: "It will be the most conspicuous feature in most of them and the sole architectural or sculptural symbol of the nation's remembrance of its heroes or of the purpose for which they gave their lives. In Belleau Wood an iron tower, crowning the hill where the marines turned back the German tide, will dominate the landscape for miles around, a monument unworthy of any country that has passed beyond the crudest beginning of industrial life."

This dispassionate statement by Representative Andrews, who is not a seeker after publicity by any national question or problem that comes to hand, adds another protest to that recently made in THE ART NEWS against the neglect of the tomb of the Unknown Soldier in Arlington Cemetery by the national government. Mr. Andrews' plea for intrusting to "artistically competent hands" the completion of our American cemeteries in France raises the question once more as to the responsibility for selecting such hands and also points an argument in favor of a secretary of art in our government. With the creation of such an office and the appointment of a proper man to it, the American people might look forward to seeing that one of its most noble tombs would not be enclosed by a cheap wooden fence and that its revered national cemeteries abroad would not be crowned by iron water tanks.

That something needs to be done to correct these conditions is apparent. And our military dead will not have died in vain if they add further to their laurels by bringing to an end such indifference to and outrages against art as these two examples of mortuary "art" as we have cited. A secretary of art could at least be held responsible for atrocities against art by the people and would probably react to public opinion as public officials generally do, willingly or by force of circumstances.

MUSICAL "ETCHINGS"

Ever since composers gave up writing plain chant in black and red against the grayish yellow of parchment, black and white has been the exclusive color scheme used by them. But this severe limitation has not been followed by musical critics who have borrowed liberally from the terminology of art criticism and have splashed their reviews with "color," references to the composer's "palette," remarks about the musical "line" and "dark" and "white" in discussing singing voices. Albert Spalding, an American violinist, has gone ever farther than this. He has composed for the violin a series of improvisations titled "Etchings," and these have come to public performance, but thus far without much light being thrown on their relation to that art which Rembrandt, Whistler and Pennell have so distinguished.

Having no program note on this composition to guide us, we can only see the fitness of a violinist playing with his bow on those four lines much as an etcher works with his graver on the plate to produce a line that will win

Charming Work by Cincinnati Artist



"THE POTATO PEELER"

By JOHN RETTIG

This lovely work has been exhibited at the Cincinnati Art Museum, and more recently in an exhibition of the artist's Dutch genre pictures at the Traxel Galleries, Cincinnati. The show was a retrospective one and was much enjoyed by Cincinnati art lovers.

the favor of the critical. Nor can we follow the melodic curve in search of that "bounding line," to which one of our art critics is so devoted and for which he so constantly searches. But, regarding the title of Mr. Spalding's work from the viewpoint of our special field, we are of the opinion that a more fitting art title for his improvisations would be "Mezzotints," considering the amount of scraping that enters into the average and general playing of the violin.

STUDIO NOTES

B. J. Blommers has removed from Pittsfield, Mass., to Katmyk-on-the-Sea, Holland, where he will remain for two years. He is the son of the late Dutch painter of that name.

Count Arnaldo Tamburini, portrait painter of Florence, arrived in New York on Nov. 1 bringing with him recent portraits of Pope Benedict, King Victor Emanuel and Premier Mussolini.

A fresco decoration in the tympanum of the church of St. Mark's-in-the-Bouwerie by Olaf Oleson was unveiled on Nov. 4. The fresco is in Morene cement and symbolizes the Garden of Eden.

Charles A. Aiken has returned from Wellesley Hills, Mass., to his New York studio, 57 West 57th St.

Thomas Russell, of the Ferargil Galleries, has returned from a business trip to the Middle West.

Louis Paul Dessar, who came to town to attend the dinner given in honor of Mr. Lloyd George, has returned to his home in Lyme, Conn.

Constance Curtis has taken the studio in the Rembrandt formerly occupied by Zaidie Morrison, who has moved to 57 West 57th St.

John Da Costa has returned from Europe and is now at his studio in the Sherwood.

Frances Isabel Neill is spending two months in Dallas.

Robert W. Chanler recently spent several weeks on a schooner catching tuna fish and other large varieties of marine creatures.

Guy Pène du Bois has opened a new studio at 430 Lafayette St.

William Ritschel has returned sooner than he planned to Carmel, Calif., and is working there on material he brought from the South Sea Islands.

Oliver N. Chaffee, who returned last spring from a two-years' stay in Europe, spent the summer at Woodstock. He is now at his 15th St. studio.

Theodore Spicer-Simpson has taken a studio at the Park Avenue Hotel.

Wayman Adams has just completed a portrait of Lincoln Chadborne, the young son of Mr. and Mrs. H. W. Chadborne.

Henrietta M. Shore, who spent the summer in California, has returned to her studio in the Rembrandt. Miss Shore was unfortunate enough to lose much of her work in the disastrous fire which swept Berkeley. Some of her pictures, which had been removed from

J. Alden Twachtman, mural painter, arrived from France on Nov. 2 after nearly a year's absence in Rome and Paris.

her brother's house in the danger zone, were stolen by looters, and others were destroyed by the trampling of the crowds.

F. Tenney Johnson, who spent the summer in California sketching in the High Sierras and in the desert country, has returned to his New York studio for the winter.

Henry S. Eddy, with Mrs. Eddy, is in Grand Rapids this week to attend the opening of a show by the Grand Rapids Art Association in which Mr. Eddy is represented.

From Oct. 29 until today a display of paintings by Henry B. Snell has been on view in the Public Library of Westfield, N. J., under the auspices of the Westfield Art Association.

At an exhibition at the Swift public school in Chicago, paintings by the following artists were bought: John F. Stacey, Charles W. Dahlgreen, Alfred Juergens, Eugene Glaman, Elizabeth T. Holman, Lucie Hartrath, Martin Hennings, Oskar Gross, Charles E. Hallberg and William Clusmann.

Percy Ives spent the summer fishing and tramping about Manitoulin Island in Georgian Bay.

I. Maynard Curtis has taken a studio at 81 Irving Place, which will be open on Thursdays from 3 to 5.

Lucy Dodd Ramberg has returned to her home in Portland, Ore., from Europe, where she visited the principal art centers. Recently she painted a portrait of Hazel Hall, Portland poet.

E. Ambrose Webster will soon leave Provincetown to spend his customary season of sketching in Bermuda.

Roger Noble Burnham exhibited in the ballroom of the Hotel Claremont, Berkeley, Cal., his half-length portrait of Luther Burbank. Mr. Burbank calls this his "official portrait."

Ed. Hodgson Stuart has gone to Newport from Washington to paint a large portrait of Admiral Sims.

Mr. and Mrs. Robert Hamilton have returned from their summer studio at Pontoosuc Lake, Mass., to their New York studio.

Maurice Braun has closed his studio in Old Lyme and is now in Hartford, where his season of exhibitions is opening with a show at Wiley's Gallery for two weeks. On his way to California Mr. Braun will make a tour of numerous cities. He will exhibit this season in the Dayton, Ohio, Museum; the Copley Galleries, Boston; Shortridge Gallery, St. Louis; the Art Association, Oklahoma City; the San Diego Museum, and the Kaust Gallery, Los Angeles.

BIG PURCHASES FOR
DETROIT INSTITUTE

Painting by Cranach, Antique
Sculptures, Works by Modern-
ists, and Other Acquisitions

BERLIN—Ralph H. Booth, president of the Detroit Institute of Arts, in co-operation with Dr. William R. Valentiner, has recently purchased here numerous art works for the Institute. The only acquisition of a painting by an old master is Lucas Cranach's "Madonna with the Infant Christ and Angels," dated 1536. The picture is in a fine state of preservation.

Among the antiques acquired are a Greek cabinet of the VIth century, B. C., a Greek bronze pitcher of the James Simon collection of the Vth century, B. C., and an Etruscan sarcophagus. Among the works of the Middle Ages are an Italian ivory Madonna of the XVth century, of excellent workmanship, and two French ivories. Italian majolica of the XIVth and XVth centuries which have also been acquired date from the very beginning of Italian work of this kind in Orvieto and Florence.

Of German silversmith craft, which is very rarely seen among American private or public collections (except in those of Mrs. Lydig and Mr. Hearst) some very beautiful and characteristic examples were purchased. English furniture, especially Chippendale, is destined for the two English rooms in the Museum, which later will be cased with beautiful panel work of the time.

A sculptural work of the XIIIth century will arouse much interest. Sculptures of this period have not been sufficiently appreciated until the present, as they are overshadowed by the famous works of the XIVth and the XVth centuries. And yet the initiated knew that plastic art worthy to rank with the paintings of Giotto were in existence, and the name of Tino di Camaino was sufficiently known, but criticism was curiously uncertain as to style and ascription. The relief acquired by the Detroit Museum is a beautiful and characteristic example of Tino's art. The Madonna with the Child in the middle is flanked by two saints. The concentration and definiteness of the composition is typical of the works of the greatest masters of the XIVth century. America possesses three works of this artist as Mr. Goldmann, of New York, purchased a short time ago a single relic by Tino di Camaino, the "Madonna Enthroned," and George Blumenthal, of New York, possesses a statue of a Madonna, attributed to Giovanni Pisano, but which is believed by experts to be a work by Tino di Camaino of 1320.

To add to the collection of modern German artists a number of works have been newly acquired: sculptures by Kolbe, Scheibe and Haller; some of the charming little animal bronzes by René Sintenis, by whom is also a very characteristic self-portrait; water colors by Nolde, and works by Schmidt-Rottluff, Radziwill and Schwichtenberg.

The traveling season just closing has brought to Germany quite a number of visitors from America interested in art. However, the fact must be stated that, differently from previous years, collectors and art dealers were not in the majority, but quite a number of well-known scholars used the summer season to make studies in Germany. Among them were Professor Richards, director of the Art Museum Association; Professor Jewett Mather, of Princeton University, and A. U. Pope and Dr. Phyllis Ackermann, of San Francisco.

—F. T.

Grand Central Gallery Sales

In a recent item in THE ART NEWS it was stated that the Painters and Sculptors Gallery Association in the Grand Central Terminal had sold \$150,000 worth of paintings and bronzes in the summer season just closed. This was a clerical error. The association sold 150 paintings and bronzes. The stated amount in money, however, is not far from the total realized, but the association's policy is not to state the result of sales in money.

Colored Windows for St. Paul's

LONDON—Six stained glass windows to occupy space left incomplete in St. Paul's Cathedral by Sir Christopher Wren, are to be made by Dudley Forsyth. One, already designed, is to be a memorial to those who fell in the war. It is proposed that the remaining five windows shall represent the five colonies which cooperated with the mother country during the war. Wren intended his cathedral to be lighted through stained glass.

Old Nunnery in London Traced

LONDON—The sites of the cloister, chapter-house, dormitory and chapel of the XIIIth century nunnery of St. Helen's have been traced by excavations made around St. Helen's Church in Bishopsgate. The convent obtained its charter about 1212. Practically the entire layout of the old buildings has been traced.

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

LONDON

I must confess that when I set forth for the four-man show at the Grosvenor Galleries the name of Allan Gwynne-Jones, to whose work the principal room is devoted, was unknown to me. It was therefore a most pleasant surprise to discover that this erstwhile Slade student is a man to be reckoned with. He is no mere tyro, putting in his claim to recognition, but an accomplished artist with something new to say about the manner in which nature appeals to him, and with a technically interesting way of saying it. He is at his best when depicting scenes of farmhouse life, viewed under a hot mid-day sun or under the fading light of evening. He is not afraid of strong effects and has no compunction about drawing shadows as he feels that they ought to be drawn, and not as we have been accustomed to see them drawn. A tiny bit of still life in the form of a kettle and some odds and ends lying on a table in the studio of his "Slade Student" is worth quantities of the pretentious work that goes to-day by the name of "modern." We could do with more modern work of the same type.

In another room Mrs. Hilton Young, more generally recognized as Lady Scott, widow of the explorer, shows interesting sculpture. One feels that this artist, in exhibiting under her new name, is making a distinct bid for recognition on her own merits, uncomplicated by the fact of her relationship to so outstanding a personality as her late husband. Hers indeed is work which can well stand alone. Even when dealing with so oft-handled a figure as George Bernard Shaw who, I suppose, has sat to more sculptors and painters than even the most popular of comedy actresses, she manages to invest the study with a new viewpoint. There is considerable grace as well as power in her small statuettes, and a wax head of a girl is particularly interesting in its freedom of treatment.

At Colnaghi's, 144 New Bond St., West, there is a retrospective exhibition, "From McBey to Rembrandt," named expressly in this "last-to-first" fashion because one is intended to trace back to the old masters the influences apparent in the men of to-day. One has not to go far to seek the inspiring genius responsible for the work of Job Nixon, whose Düreresque "Italian Festa" has indeed something of the delight in decorative detail and the feeling of actuality investing imaginative scenes that is characteristic of the master. Nixon is a Slade student who took the Prix de Rome and has mapped out for himself a most original and personal method of technique, the development of which will without doubt be worth watching. Another etcher whose technique is individual is G. L. Brockhurst. He gains telling effects by means of a careful stippling. D. Y. Cameron's etching of Beauvais is masterly enough to make all who see it deplore the fact that this artist does so little etching to-day. It suggests color in every line. An early state of Muirhead Bone's "Archway, Chiozza," made before the plate was cut down, is characteristic of his method of dealing with architecture, and it is illuminating to contrast it with the technique of Meryon, of whose architectural studies there are several examples. Sixteen fine etchings by Rembrandt are included in the show.

With most of us, the name of jade is connected with ornaments carried out either in stone of a brightish green or

else in the mutton-fat jade which is almost white. It is therefore something of a revelation to discover that in the "Ancient Jade" which comprises the exhibition at the Yamanaka Galleries in New Bond St., the stone has taken on a reddish brown color, almost the tone of the earth in which many of the pieces for centuries were buried. Several of the objects were found in tombs, others formed part of coremonial ritual, still others were part of the imperial regalia. So early are some of the pieces that it has been a difficult matter to attribute to them their actual connection with religious usage, but the ritual discs dating back to the Chou dynasty (1122 B. C.) are known to have been emblematic of the deities of heaven and to have been placed below the dead when these were laid in their graves. The lung, or large dragon, carved in dark amber jade, in circular form with the head and tail meeting and with the spine carved in eight ornaments, was an emblem used in offering up prayers for rain and dates to the Han dynasty (202 B. C.). Such a collection of archaic jade has perhaps never before been brought together, and it is greatly to be hoped that some museum will see its way to acquiring it intact. A portion of the items come from the famous Tuang-Fang collection, which has been invaluable to archeologists in throwing light on the ceremonies and religious ritual of almost prehistoric times.

It is not usual to find art exhibitions classified according to the religious beliefs of the exhibitors, but in the case of the Exhibition of Jewish Art in White-chapel the differentiation has had its reason, for in this case Judaism stands almost more for nationality than for religion pure and simple, and it is interesting to note how the racial instincts are portrayed in the works shown by the body which has named itself the Society of Jewish Artists. There is great richness of color in the work of Alfred Wolmark, and there is real Semitic reverence in Lichtenstein's futuristic painting, "In the Synagogue," wherein are depicted two heads that betray all those Judaic characteristics that through centuries of exile have remained as they were. When one names such artists as Jacob Epstein, Mark Gertler, Lucien Pissarro, Hilda Cowham and Clara Klinghoffer one has said volumes in regard to the strong individuality displayed in the exhibits. —L. G.-S.

MEISSEN, SAXONY

Products of the old porcelian manufactory in Meissen, once imperial, are world famous. Founded in 1710 by August the Strong, it is the oldest institution of its kind in Europe. Here Boetger, imprisoned in Albrechtsburg Castle by Augustus, who wanted him to make gold, succeeded in 1710 in producing white porcelain, until then unknown in Europe. The factory then established is still in existence. It clung to its old traditions until after the revolution, but now Max Pfeiffer, its new director, aims at winning new laurels for its brand of Dresden china and has invited famous artists to collaborate with him.

The Kunstverein has taken the opportunity to combine with this show a display of bronzes and drawings by the late Augustus Gaul, who collaborated for a time with Pfeiffer. His large sculptures are shown by photographs. The whole arrangement gives a good impression of the artist's style.

MELBOURNE

The examples of modern European paintings selected by Penleigh Boyd, the Victorian artist, for exhibition in Australia, has focussed the attention of artists, students and public of Melbourne. It is claimed, and it is probably true, that no finer or more varied collection of works ever left the shores of Europe. It illustrates the whole range of modern artistic endeavor. Side by side with the most severe and coldly academic work may be seen examples of the futurist, vorticism, cubist and neo-impressionist schools. In between these extremes are fresh works of abiding beauty and charm, and the whole collection enables one to study the present trend of art movements from every conceivable angle.

In the British section an important canvas by the famous Sir William Orpen, R.A., is prominent, "The Chinese Shawl." It is far superior to either of the two portraits by the same hand in the Melbourne National Gallery. It has been acquired for the National collection under the terms of the Felton Bequest. Another fine example is Howard Somerville's portrait of a lady in Eastern costume entitled "Eileen." G. Spencer Watson's portrait of "A Lady and Dog" probably ranks next to Sir William Orpen's picture. The portrait of Mrs. Henry Alhausen by John S. Sargent is disappointing, being an old work and, though good in color, a tame example, lacking the great Anglo-American's virile and free technique. "The Siesta" by Gerald Kelly, A.R.A., dominates all other figure painting by its superb beauty. It depicts an undraped model in a pose of complete ease and abandon. C. J. Munnings' "Hop Pickers" is a brilliant piece of painting depicting the preparation of a camp on a Kentish common. This has been acquired for the Melbourne Gallery by the Felton trustees. Laura Knight's picture of the "Fair" is also a fine rendering of outdoor life. In addition to a picture of an Eastern subject in Sir Frank Brangwyn's well-known style, is one in his quite different earlier vein, "A Game of Euchre," in progress in the fore-castle of a sailing ship. Sir John Lavery's "Lup Day at Ascot" is a composition crowded with thousands of men and women in holiday mood, but the picture is hopelessly skied for adequate viewing, as are many other splendid works. Other notable figure and portrait painters represented are William Strang, R.A., Algernon Talmadge, Walter Russell, Charles Sims, A.R.A.'s, Hon. John Collier and Sir Gerald Moria, R.A.

In the landscape section Talmadge's "October Morning" is a fine effect of cattle and trees. The landscape with sheep by Arnesby Brown, R.A., is clear and brilliant, and reveals his usual strong handling. Two landscapes by Tom Mostyn, "Devon" and "Teignmouth," are well placed. Other landscapes by George Clausen, D. T. Cameron, R.A.'s, and Russell Flint do not reveal these artists at their best.

The French section, as may be expected, contains a wonderful variety of pictures, with all manner of subjects, embodying all methods of technique, and expressing every emotional temperament. The extreme experimental theorists have been excluded, and the works display all that is earnest and choicest in the present-day art of France. The foremost example is the work of Gaston La Touche, "Le Baiser du Soleil," a picture full of romantic charm and rich color. It has been purchased by the trustees of the Sydney Art Gallery at a price of £1,050, which is the amount paid for Munnings' "Hop Pickers," and also for the Orpen portrait. An exquisite interior with figures entitled "En Ecouteant Mozart," by J. A. Meunier, is a gem of delicate lighting. In quite a different subject Lucien Simon shows amazing power in "Les Seineurs," a group of fishermen hauling in their net in the moonlight. These three works by French masters will find a permanent home in the national collection of New South Wales. Gabriel Domergue is represented by clever and striking work. "La Coiffure," by E. Friant, depicting a handsome girl in a dark kimono, dressing her hair before a mirror, received the great-

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GRAND CENTRAL ART GALLERIES

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SAN FRANCISCO

Aside from Louis Bonamici's show in the French gallery of the City of Paris, which continues to draw unprecedented crowds, the most important event in art circles of recent months is the display of Sydney Joseph's drawings at the Print Rooms. Joseph is a San Franciscan by birth and by inclinations, as well as by residence for six years past, although he spent many years in England and in the European art centers. His nativity might perhaps account for his personal popularity. It has slight bearing, if any, upon the enthusiasm with which his work is received. And yet there is evident that same sincerity in his work which is apparent in the man himself.

I hesitate to use that word in connection with any artist's work, for it has been abused and squandered by mediocre artists who thus attempt to excuse deficiencies in technique or execution. Sydney Joseph's work requires no excuse. In its pattern, its rhythmic and delicately executed line; in its originality of theme and style, and above all in its simplicity, this artist's materialized fantasies stand firmly based. There is in these drawings a beauty which is stronger than mere loveliness of form and color. Indeed, so far as color is concerned, Joseph largely ignores it; relying upon his tonal values instead, and using an occasional delicate note of color merely for emphasis. But in the entire series is apparent a keen and subtle understanding of human nature, sometimes ironically, sometimes humorously, often fantastically expressed. The last Sydney Joseph show was two years since. The present exhibition, in spite of a ten month's illness in the meantime, indicates that the artist has not yet reached the height of his expression, splendid as the showing is.

At the Gump galleries is a display of the decorative panels of Mary Young-Hunter. A combination of sculpture in low relief and of painting, there is much of interest and charm in these reminiscences which hark back to the work of the early Indians. What there is of permanent value in much of the work only time can tell. Certainly there is loveliness in the portrait heads, in spite of a tendency to overuse of color in the compositions and a somewhat tawdry exuberance of gold.

There is to be a fall showing of California artists, but it is to be given as an accessory merely, an added attraction to the California Industries show which opens in San Francisco on the 17th. It's a jury-free show, I am told; at any rate the list of exhibitors includes many names which seldom or never appear in the "annuals." This will make for interest, even if it does hurt the sensibilities of those who tend to dominate the juries of the Bay region. There's many a good artist whose work remains unknown to San Francisco art patrons.

The Society of Etchers had intended holding a fall show of members' work—thus making two "annuals"—but the decision has been to enter in with the Industries show and make it doubly successful. —Harry Noyes Pratt.

RICHMOND, IND.

Francis Brown, landscape painter, and head of the art department of the Richmond High School, won the prize given by the Richmond Art Association at the annual exhibit of Richmond artists, which opened Sunday in the Public Art Galleries. First honorable mention went to Mrs. Maude Kaufman Eggemeyer and second, to Marston Hodgkin.

Sixty-one paintings from fifteen local painters were displayed. Three canvases from J. E. Bundy, not entered for the prize, are a feature. Among the most interesting works from those not hitherto exhibiting were four landscapes from Harry R. Townsend and one small landscape each from Elmer Porter, president, and Edwin Taggart, secretary, of the Junior Art Association.

A number of the best known resident artists, including George H. Baker and Z. E. Pottenger, did not respond to the invitation to exhibit. Among the exhibitors are Mrs. J. E. Cathell, Elizabeth Comstock, William A. Eyden, Jr., Elmira Kempton, Anna M. Newman, Ellwood Morris, Nora Lee Richard and Clyde M. St. John. —Esther Griffin White.

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**LOS ANGELES**

Chauncey F. Ryder's landscapes di-
vided honors with Zorn's etchings at the
Cannell and Chaffin galleries during Oc-
tober. Ryder has achieved a fluency of
style in atmospheric painting that makes
him a unique figure among American
landscapists. He is particularly master
of the small landscape, and in such pic-
tures as "The Saw Mill" and the "Road
Mender's Cottage" paints a clear and
perfectly graded aerial perspective given
to few artists.

The Gearhart Studios in Pasadena are
doing much to spread the gospel of fine
etching and woodblock prints through
exhibitions which are international in
scope.

The Stendahl Gallery, Ambassador
Hotel, opened the autumn season with
a fine general showing of works by a
number of locally and nationally famous
painters. The group includes both land-
scape and figure pictures. Artists rep-
resented are William Wendt, John Frost,
Orrin White, Edgar Payne, Guy Rose,
Robert Vonnoh, Charles M. Russell,
Armin Hansen and Frank Tenney John-
son.

The Los Angeles County Fair at
Pomona had a splendid art exhibition
made up for the most part of works by
local artists. The prize of \$100 for the
best painting in oils was awarded to
Edouard Vysekal for his fine picture of
figures in sunlight, "Joy." Benjamin
Chambers Brown was given honorable
mention for his landscape, "Indian Sum-
mer," and Aaron Kilpatrick and Karl
Yens received similar distinctions, the
former for his landscape, "Morning
Shadows," and Yens for his seascape,
"Their Castle." Henri DeKruif gained
the \$100 prize for the best water color
or pastel for "Fantasia," and honorable
mention was awarded to William A.
Griffith's pastel "Poppy Fields Near
Baldy," Donna Schuster's water color
"The Regatta," and John W. Cotton's
water color, "Market Corner in Bruges."
The sculpture prize of \$100 went to Har-
old Schwartz for a lovely figurine,
"Adonis," and Lora Woodhead Steere's
"Baby," a small marble bust, and Ella
Buchanan's "Young Lincoln" were each
given honorable mention.

Other contributors to the show were
Theodore B. Modra, Luvena Vysekal, Ida
J. Webster, Anna A. Hills, George Town-
send Cole, John Coolidge, Kathryn
Leighton, Hanson Puthuff, Arthur Hill
Gilbert, James L. Graham, Christian Von
Schneidau, Leland Curtis, Roscoe Shrad-
er, Haldane Douglas, Walter Cheever,
Martin Jackson, H. T. Jenkins, F. Carl
Smith, William Lees Judson, Ernest
Browning Smith, Thelma Paddock, Vir-
gil D. McClure, Anni Baldaugh, Nor-
man Chamberlain, Millard Sheets, Alice
Blair Ring, John Findlay and M. Thomas.

The Laguna Beach Art Association is
holding its autumn exhibition at Laguna,
and conducting a great drive for the
building fund which is to make possible
the construction of a permanent art gal-
lery on the cliffs. Some of the most
striking pictures exhibited are by Edgar
Payne, Duncan Gleason, Birger Sand-
zen, Joseph Kleitsch, Anna A. Hills, Paul
Lauritz, William Swift Daniel, Hanson
Puthuff, Norman Chamberlain, William
A. Griffith and Helen Lewis Casseil.

Stewart Robertson, a Scotch portrait
painter, has settled in Hollywood. He
should prove a good addition to the art
colony as his feeling for character shows
the true portrait painter's attitude.

—Arthur Millier.

DALLAS, TEXAS

The Dallas Art Association, of which
Mrs. George K. Meyer is president, has
bought John Noble's "Launching the
Boat" for its collection and will hang it
in the Fine Arts building.

In the eighteenth annual art exhibi-
tion held in connection with the State
Fair many well-known artists were rep-
resented, including those whose names
are given herewith: Birge Harrison,
Childe Hassam, Robert Henri, Bruce
Crane, W. L. Metcalf, Elliott Dainger-
field, John F. Carlson, Leonard Och-
tman, Martin Borgard, Lillian Gent,
Charles Warren Eaton, Albert Groll,
Edward Potthast, Irving R. Wiles, Henry
B. Snell, Hobart Nichols, Isabel Branson
Cartwright, Cora S. Brooks, Constance
Cochrane, Fern I. Coppedge, Nancy May-
bin Ferguson, Helen McCarthy, Marian
T. MacIntosh, M. Elizabeth Price, Lucile
Howard, Maurice Braun, Jonas Lie, Carl
Krafft, Victor Higgins, Wilson Irvine,
Louis Berneker, C. W. Cuprien, Thomas
Watson Ball, Max Bohm, R. Sloan
Bredin, Roy Brown, Hugh H. Brecken-
ridge, Ralph Clarkson, Mary Cassatt,
Kathryn Cherry, Theresa Bernstein,
Edward Dufner, Gertrude Fiske, Fred-
eric Grant, Edmund Greacen, Charles
W. Hawthorne, Paul King, Jean Mc-
Lane, Thomas Rathbone Manley, John
Noble, Carl Nordell, William J. Potter,
William S. Robinson, Elmer Schofield,
William H. Singer, Granville Smith,
Sigard Skou, Robert Spencer and A.
Stern.

Among the Texas artists represented
were Frank Reaugh, E. G. Eisenlohr, Re-
veau Bassett, Olin Travis, Kathryn
Hail Travis, Murray Bewley, Jessie Jo
Eckford, Ursula Lauderdale and Boyer
Gonzales. Sales were more numerous
than at previous displays.

DENVER

Chappell House was open through the
summer, holding several exhibitions and
daily teas. During October the water
colors of Elisabeth Spalding were shown,
and under the auspices of the Denver
Art Museum, an exhibition at the Public
Library of drawings and illustrations by
Arthur B. Davies, George Bellows, H.
W. Ranger, Albert Sterner, Leon Kroll
and others, attracted many and were an
inspiration to Western artists.

Allen T. True, mural painter, has gone
to Santa Fe to paint. He will go to
England after Christmas to do several
important murals, which will probably
take several years to complete. True
will be associated with Brangwyn.

Robert A. Graham, a member of the
Salmagundi Club, New York, is show-
ing in his studio some beautiful land-
scapes, recently done at Central City.

William J. Eckers has completed seven
murals, which are being installed over
the entrance of the Architects and Con-
tractors new building. The subjects rep-
resent "Construction," and the brick
and steel industries.

Clara Sorenson Dieman has completed
the Pinhorn memorial fountain, which
will eventually be carried out in bronze.

Robert Garrison is working on the
Daly memorial.

George W. Eggers has resumed his
official position as art director of the
Denver Museum. On Monday a new
Art Club was formed at Chappell House,
sponsored by Eggers, Anne Evans and
Marion Hendrie. It will have a monthly
dinner, followed by an open forum.

Chappell House is now headquarters
for the Denver Art Museum, the Allied
Arts, the Alliance Française, the Denver
Musical Club and several clubs of women
who are interested in cultural affairs.

The Atelier has opened with large
architectural classes, and the Henry Read
Art School and the Denver Academy of
Fine and Applied Art are largely at-
tended.

—M. R. F. Valle.

ST. LOUIS

The Artists' Guild has announced these
prize winners in the exhibition of sum-
mer sketches: For the best group, first
prize, \$50, to Carl Gustav Waldeck; for
the best single sketch, \$25, to Tom P.
Barnett; sculpture prize, \$25, to Nancy
Coonsman Hahn for piece, "Dot's Baby."

This exhibition was juried and the
prizes were awarded by vote of all the
exhibitors. Many pictures were sold.

The St. Louis Art League held a re-
ception at the City Art Museum to ce-
lebrate the installation for one week of
its annual thumb-box exhibition. Ross
Crane and Mrs. Leland Boogher were
speakers.

Edmund H. Wuerpel is exhibiting a
collection of his recent works at the
Shortridge Gallery. The exhibit was
opened with a reception.

Dawson Dawson-Watson is preparing
for an exhibition of canon pictures at
the Vose Galleries in Boston.

Paintings by Charles Warren Eaton
are on view at the Newhouse Gallery.

—Mary Powell.

DETROIT

A special exhibition of decorative arts,
consisting of antique furniture, fabrics,
tapestries, Chinese porcelains, bronzes,
rugs and other objects of art from the
collections of P. W. French and Com-
pany, Inc., and Parish-Watson and Com-
pany, Inc., of New York, opened to the
public Friday evening, Nov. 9, and will
remain on view during the month.

A children's exhibit of handicraft
from foreign lands opened in the Chil-
dren's Museum of the Institute Nov. 1.
The objects are made with such sim-
plicity of conception and significance of
line and accent as to make them truly
little masterpieces. The children who
see the Swiss carvings come away with
a vivid impression of the picturesque
folks who live on the Swiss mountain
sides, and the craftsman must carry no
less vivid an impression of the quality
of their craftsmanship. Other interest-
ing examples of peasant work from Rus-
sia, Austria and Italy are on view, as
well as some English enamel work,
leather work and hand-weaving which
appeals especially to children.

SALT LAKE CITY

Opening Oct. 23 and continuing two
weeks, an exhibition of oils and water
colors by Laurene Squires was held at
the Chamber of Commerce under the
auspices of the Utah Art Institute. Land-
scapes done near North Mill Creek
cañon and Bountiful are the subjects of
most of the pictures. Among the most
popular of the thirty exhibits is "The
Girl in the Silver Dress," a portrait in
oils.

The sculptures of J. A. Packer de-
picting cowboy life and other Western
subjects have been viewed by large
crowds.

Robert Lindenux has arranged to
paint Bryce Cañon. The picture will
be 6 by 10 feet.

WACO, TEXAS

Pictures were a feature of the
Woman's Exhibit in the Cotton Palace.
Among the painters represented were
Mrs. Mary W. Cooney, Mrs. Ella K.
Mewhinney and Duke Lovell, the last of
whom showed scenes in Belgium, France
and Germany.

MILCH GALLERIES

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NEW YORK

CLEVELAND

In the Breton landscape by Henry
Golden Dearth, just announced as a gift
from the late Jacques Seligmann, the
Cleveland Museum has one more proof
of the statement that more Dearth's are
owned in Cleveland than anywhere else
outside of New York. The picture
shows a silver gray sea, with spring
flowers dotting the foreground. A peas-
ant girl gives the human touch to the
picture.

An unusual opportunity is given to
study Mary Cassatt's mother-and-child
and boudoir studies in the Robert Harts-
horn collection of drawings and etchings
now at the Museum. These works are
supplemented with others loaned by
Charles T. Brooks, and by the Museum's
two Cassatts.

"Child and Doll" by Elliott Torrey,
New York artist, is a good piece of
figure painting. It is a recent gift from
Arthur H. Marks, head of the Skinner
Organ Co.

Cézanne's "Pigeon Tower" is a valued
anonymous loan, adding another to the
Cézannes already hung in the French
and British Gallery.

At the School of Art William J. East-
man, one of the faculty, is showing over
fifty water colors, all of them highly
decorative, the fruits of fourteen months
in Norway and Denmark, France, Spain
and Italy. The cool grays and the dark
and light values of fjord and glacier,
sometimes with a touch of green from
sentinel pines, are most effectively used.
Mr. Eastman is also happy in rendering
the atmospheric effects of the far North.
By contrast he shows several flower
pieces, wisteria, asphodel, ivies, roses
and other blooms. There are also many
pictures giving impressions of Italy, with
Capri predominating. Henry G. Keller,
lately returned from a year in Spain,
will hold an exhibition at the school
next month.

—Jessie C. Glasier.

INDIANAPOLIS

A bronze memorial tablet to Mrs.
George C. Hitt, first president of the
Woman's Department Club, designed and
executed by Mrs. Emma Sangernebo,
was unveiled at the clubhouse Sunday
afternoon, Nov. 4. The tablet, 27 by 14
inches, bears a three-quarters view por-
trait head, modeled in low relief.

The Pettis Gallery opened its season's
showing of works by Indiana artists
with a show of recent Brown county
paintings by Carl C. Graf, to be on dis-
play for two weeks in November. This
will be followed by a show of works
by Simon P. Baus.

Myra Reynolds Richards is represented
in the Chicago annual with bas-relief
portraiture in bronze, a group of five
heads, portraits of the children of Mr.
and Mrs. Alfred M. Ogle, of Terre
Haute.

Paul Randall, accompanied by his wife,
has left for an automobile tour through
the Southwest, planning to visit artist
colonies along the way and arrive in
Los Angeles some time in the winter.
At Lieber's Galleries Mr. Randall left
a group of landscapes, including this
summer's work at Richmond.

Frances Goodwin and Helen Goodwin
have left for a season's painting in Cali-
fornia. They will spend a while in the
Grand Cañon. Helen Goodwin's Florida
coast picture, "The Sentinel Palm," was
recently purchased by the 1921 alumni of
the Newcastle high school for the school.

—Lucille E. Morehouse.

BALTIMORE

One hundred and eighteen small paint-
ings by four women artists are on view
at Purnell's Gallery. The painters are
Louise West, Margaret Law, Mary
Crummer and Ann Chandlee, all of Balti-
more.

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BOSTON

Oils and water colors by E. Aubrey Hunt are being shown at the galleries of R. C. & N. M. Vose until Nov. 17. Mr. Hunt is a masterly painter of ships. "Tidal River, France" shows two schooners making the best of their opportunity, struggling with wind and wave to reach anchorage. Without exaggerating his color to produce striking effects, Mr. Hunt attains to tonal beauty in the foaming water, the hulls, the sails and the cloud-filled sky. Always he is sensitive to movement, as in the pitch of the vessels and the sturdy thrust of men wading out to meet the boats. There are pastoral French scenes worthy of the best Barbizon tradition, with the light of modern painting added. Water colors of Dutch and Venetian scenes have the charm of time, place and lyric outlook.

Flower panels in pastel by Agnes Harrison Lincoln are being shown at the Brooks Reed Gallery.

Paintings by Alice Worthington Ball and etchings by Auguste Brouet are on view for a fortnight at the Casson Galleries.

Masculine art critics of Boston were recently invited to the Boston Art Club for a luncheon on the occasion of the opening in the club's gallery of an exhibition of the stained glass designs of Charles J. Connick of Boston. For an added attraction there was a talk by Jay Hambridge on his theory of "Dynamic Symmetry." Mr. Connick's show is of uncommon interest to the layman in that it illustrates all the processes of the window making - from the first cartoon sketches and the bits of dissociated glass to the brilliant, finished production. The cartoons for the Holy Grail window at Princeton University, which was executed in Mr. Connick's studio, are masterly in conception.

At the Guild of Boston Artists members who do water colors are having a show of their own in the new exhibition room on the second floor. William Kaula carries over into this medium many of the qualities that have long made his landscapes in oil popular. The wild, irregular rhythms of the sea have been caught by Charles H. Woodbury in his marines, and Philip Little's flair for Turneresque color adds to the sense of light and gaiety in the show. "Salmon Fishing" by Frank W. Benson has been compared, without undue extravagance, to work in a similar vein by Winslow Homer. Other painters represented are George L. Noyes, William James Charles Hopkinson and Herman Dudley Murphy.

At the Grace Horne Gallery for a short time are shown items of the new Phillips-Exeter art center. The collection is to be installed in a brightly lighted building surrounded by a garden in the old town of Exeter, N. H., which is the seat of the academy. In the collection are a pastel by Marcus Waterman, an etching of a Roman scene by Maena Vacca, a water color by Frederick Sisson, a Dutch landscape by Piet Rackwitz, wood carvings, old pottery, and copies of paintings in the Metropolitan Museum, New York. Men who have been especially concerned with the gathering of this collection are Henry Lowell Mason, William E. Merrill and Charles E. Hall. A similar project is in preparation for Phillips-Andover Academy. Desmond Fitzgerald, Percy Lee Atherton and Dr. Charles E. Park are actively interested.

Paintings by artists of Lawrence, Mass., and vicinity will be shown at the Lawrence Public Library for Nov. 19 to Dec. 8.

Camera work of John Garo, of Boston, in landscapes and portraiture, is being shown at the Boston City Club.

—Ernest C. Sherburne.

BROCKTON, MASS.

The second exhibition of summer sketches by members of the Brockton Art League will be opened on Nov. 12. It will include oils, water colors, pastel and drawings. The committee consists of Arthur L. Long, chairman; Charles R. Knapp, F. C. Perry, Leroy Woodward, Richard Bartlett, Henry Smith, Guido Carpi, Freeman Garnise, George Sites, Victor Lawson and W. L. Hefferman.

ROCHESTER

The Memorial Art Gallery has for its November exhibition a notable gathering of landscape and figure subjects in the work of Ernest Lawson, Wayman Adams and a group of members of the Salmagundi Club.

The recent landscapes by Ernest Lawson present him in his most subtly colorful mood, built up through a substructure of exquisite tonalities to a surface luminous and opalescent. There is, under all of this iridescence and surface gleam, a feeling for substance and construction of masses which represents the most recent and by far the greater development in Mr. Lawson's work. Central Park, the New Hampshire countryside, the dune country, harbor scenes, barnyard genre, and the castle and hill-town country of Spain, furnish him with a delightful and varied range of subject matter and constant opportunity for the exercise of his unique color sense.

The collection of eighteen portraits by Wayman Adams bears out the promise that isolated examples of his work have given in recent exhibitions in New York, Chicago and Washington. A remarkable dexterity, conviction, and ease of brushwork, a freshness of color, and potential ability in characterization are his more than adequate equipment as a portraitist. A notable list of subjects makes these portraits doubly interesting, for it comprises painters, men of letters, and musicians, most prominently among whom are Childe Hassam, Edward Redfield, Ernest Lawson, Leopold Auer, Bruce Crane, John McLure Hamilton, William Ritschel, Agnes Repplier and Hamlin Garland.

Water colors by members of the Salmagundi Club make a representative offering of contemporary work, vigorous, sprightly in its color, and very able in its rendering of solids and surfaces. Among those represented are Chauncey F. Ryder, Edmund Greacen, Edward Volkert, John E. Costigan, Arthur Covey, Emile Gruppe, Walter Farndon, John F. Carlson and Hobart Nichols.

A collection of period textiles comprising velvets, brocades, embroideries, fringes and cords of the XIVth to XVIIIth centuries, assembled by Samuel Dean, is also on view during November.

HARTFORD

Carle J. Blenner has shown an especially fine selection of his recent work at the Wiley Gallery. The exhibition was a treat to the lovers of art, including, as it did, such works as "Autumn Treasures" and "Spring Flowers."

George Burroughs Torrey shows a large collection of portraits, marines and landscapes at the Annex of the Wadsworth Atheneum. In spite of all the high dignitaries portrayed, his work seems to lack the particular qualities so essential to raise a portrait from a mere likeness to a work of art. Among the marines that deserve mention is "Mon Lane," which has a depth of feeling that is unusual.

Maurice Braun is showing thirty paintings at the Wiley Gallery. The majority of them depict the landscape at Old Lyme. "Afternoon Light" and "Woods in Early Spring" are among the best.

In the art students' competition for a poster for the mask ball under the auspices of the Artists' Club at the Greenwich Village Fair, the first prize was won by Helen Kendrick and second, by Dorothy Morgan. —Carl Ringius.

MINNEAPOLIS

Miss Frances Janney has been elected president of the Friends of the Minneapolis Institute of Arts and Mrs. Charles J. Martin honorary president. Other officers elected are Mrs. George C. Christian, first vice president; Miss Caroline Crosby, second vice president; Mrs. Benjamin H. Woodworth, secretary; Mrs. Russell M. Bennett, treasurer.

SHREVEPORT, LA.

Winners of prizes at the art exhibition at the Louisiana State Fair were E. Reed Whaley, of Columbia, S. C.; Daisy Fuller, Ruth W. Rogers, Joseph Lane and Delano Anderson, of Shreveport. Miss Fuller swept the boards in

the classes for water colors and charcoal or crayon, both originals and copies, junior and senior.

WASHINGTON

The Corcoran Gallery of Art is showing in the Atrium until Nov. 21 a group of water colors by William H. Holmes, curator of the National Gallery of Art. His pictures are all fine renderings of nature.

In addition to the exhibition of the Senefelder Club at the Smithsonian Institution, Mr. Tolman is showing a group of soft-ground etchings, done in a medium little understood. One of the etchings is "Edge of the Wood" (Hoveton St. Peter) by John Crome, a beautiful and rare example of delicacy in drawing and composition.

A bust of the late President Harding by U. S. J. Dunbar has been placed in the Scottish Rite Temple on 16th St.

The Arts Club has unusually good collections from Nov. 3 to Nov. 16. In the upper rooms are paintings by Arthur F. Musgrave, president of the club and an artist of great skill and keen appreciation. Many of the themes are in and about Nantucket. Two clever portraits are also shown. In the library are etchings by Emily Burling Waite, of Worcester, Mass. The lower room of the club is hung with work of Harold Hill Blossom, a landscape architect in Boston.

Clifford K. Berryman, cartoonist on the *Washington Evening Star*, gave an address on the history of cartooning, illustrating it with rapid sketches, from Gillray and Cruikshank to the present, on Nov. 1.

In the art show in the new Ambassador, a moving picture theatre, consisting of work done by members of the Landscape Club, of which A. H. O. Rolle is president, there are twenty-five pictures, most of them done last summer in or about Washington. The collection includes pictures by William H. Holmes, Charles H. Seaton, W. Bowyer Paine, A. H. O. Rolle, Benson B. Moore, Robert F. Cornett, W. S. Clime, A. J. Schram and M. S. Jameson. Mr. Jameson's pictures were painted at Woodstock.

Mr. and Mrs. Theodore J. Morgan have taken a historic house on N St., S. W., and fitted up a studio where there will be special exhibitions. Mr. Morgan is at work on a book on Cape Cod which he intends to illustrate with pictures painted there.

An educational journey to Seville is planned by the director of the Spanish School, R. Granados. The trip is to be made in April and will include Huelva, Palos, La Rabida and Granada.

—Helen Wright.

MILWAUKEE

Miss Lenore Cawker has presented to the Art Institute an oil painting of the bronze horses at St. Mark's, Venice. The canvas was done in 1887 by Charles Caryll Coleman, an English artist, and for years was in the collection of the late Edward P. Allis and later in that of the Cawker family. The gift is in memory of Miss Cawker's mother, Mrs. Sarah Lincoln Cawker.

Officers of the Milwaukee Art Institute at the annual meeting of the board of trustees Thursday were all re-elected to succeed themselves for a term of three years. They are: Samuel O. Buckner, president; Ernest Copeland, vice president; Walter L. Goepel, secretary; Joseph Huebl, treasurer; Dudley Crafts Watson, director.

Paintings by Hovsep Pushman and John Wenger, etchings by Ralph Fletcher Seymour and works by the Chicago Society of Etchers are on view at the Art Institute. The exhibitions were opened on the evening of Nov. 1 when the annual reception of the president and trustees of the Institute was held. There was music by an orchestra, and refreshments were served.

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The Philadelphia Water Color Club's twenty-first annual exhibition opened at the Pennsylvania Academy of the Fine Arts with a private view on Nov. 3 is not only the best that has been held here in several years but one of the best ever held in this country.

In the place of honor in Gallery F hang the misty sweeps of the sea in a group by Charles H. Woodbury. In the same spirit are water colors of the coast of Maine, done in the Japanese manner by Sandor Bernath, and the work of Wilmot E. Heitland, whose subjects range from Tampa Bay to Nova Scotia. Two walls of strong color are composed of Japanese and Burmese scenes by William C. Watts, Tunisian scenes by Paul L. Gill, whose "Sook El" and "Three Arabs" are excellent color notes, and the familiar work of Birger Sandzen. Studies in tempera from Palermo and Capri by Yarnall Abbott give an unusual note.

Childe Hassam has a comprehensive group dealing with New England in classic calmness of a manner quite in contrast with the bold brook studies by Alfred Hayward and the sombre action in the work of George H. Halowell. The gallery is full of contrasts that do not jar, such as the careful work of Horatio Walker and Felicie Waldo Howell that make one harmonious wall, the impressionistic "Outer Reef" by Howard Giles, the soft portraits of children by Hilda Belcher and the sunny spirited landscapes by W. A. Hofstetter. Philip L. Hale is represented by two crayon figures. "The Pewter Pitcher," "The Mirror" and the "Black Spruces" of Frank W. Benson show composition almost emotional. Margaret Patterson's "Cliffs at Sunset, Capri" and Catherine Wharton Morris' seascapes in gouache complete the large gallery.

The north corridor is devoted to the work of Violet Oakley and Edith Emerson. Miss Emerson, in water colors of Gibraltar, Fiesole, Manchester Square, Portugal and the Alhambra, renders her subject with interest. Miss Oakley in water color is not so successful in spite of "The Alcantara Bridge, Toledo," and others, as she is with pastel, red chalk and charcoal with which she shows types of Europeans or architectural landscapes in broad treatment.

The adjoining gallery is dominated by the exquisite botanical notes of the Rydal series by M. W. Zimmerman, water colors of tone and composition suggestive of the Japanese. J. Frank Copeland also in tonal quality has treated romantically the fishermen's shacks in Maine. One wall is occupied by six fresh green pastorals by Edward Dufner; another, by work of John J. Dull and Carl Larsson. "On the Beach at Baja," a water color by John S. Sargent, has been lent for the show by Edmund G. Hamersly. Herbert Pullinger shows several bright water colors and in the next gallery he has lithographs of "City Hall," "Broad and Chestnut" and other picturesque places in Philadelphia.

Gallery G is devoted to etchings and lithographs. Rockwell Kent has a drawing in pen-and-ink of the Strait of Magellan. Childe Hassam, J. C. Vondroux, Arthur Heintzelman and Joseph Pennell show etchings. There is fine quality of line in the pencil drawings of the "Pennsylvania Terminal, New York," and "Miami Beach, Florida," by E. H. Suydam, and effective use of dark masses in his wood-block prints. Timothy Cole has engraved "Washington after Stuart" and "Hamilton after Trumbull" on wood, whereas Tod Lindenmuth and David L. Adam use block prints. Philip L. Hale has portraits in silver point, pencil and crayon. In pastel are works of Warner Davis, A. Van Nee Greene and Arthur B. Davies and nudes and winter scenes in Norway by William Singer. Unusual notes are given by the celluloid prints of Lawrence Saint and the dry brush work of Wilmot Heitland. Water colors of golden autumn in Villa Nova by Thornton Oakley hang opposite the lithographs of movement and pattern by George Bellows.

The north transept is given over to decorative motifs. The "Tigers" of William Schulhoff, the patterns of Alice S. Schille and Catherine T. Stewart, the tempera and cut paper of Katherine Milhous and Salscia Bahng are here with naive work of young Violetta C. Raditz, and the work of Alexander Robinson. Robert Briggs, with Algerian backgrounds, and Mildred B. Miller, with landscape, both emphasize the decorative.

In the rotunda attention is drawn to water colors by Wilmer S. Richter and to Nicola D'Ascenzo's careful drawing of the waterfronts of Nantucket and Gloucester. A charcoal and water color of breezy diagonal composition by Nat Little hangs in the center of his wall. Fred Wagner has three seaside pastels. The list of exhibitors is long and includes Paul M. Gustin with water colors of mountains, John E. Costigan, Harry G. Berman, Lucile Howard, F. Townsend Morgan, Katherine Farrell, Max Wiczorek, Elizabeth Washington, Carroll Bill, Frances Lichten, Harry Sutton, Jr., Ray Kinsman-Waters, John Oster, A. Molarsky, Clara Madeira, John M. Foster, Georginna Brown Harbeson, Sears Gallagher, J. Asanger, Harold C. Dunbar, Donald G. Squier, Ralph B. Fuller, Bernard Badura and Henry R. Beekman. Small works are collected in Gallery

E, where there are two drypoints by Charles W. Dahlgreen, aquatints by E. Imler, a figure lithographed by J. Scott Williams, "Sorting Produce," and many other works.

The annual exhibition of small oil paintings at the Art Club was opened on Nov. 2 and will continue until Nov. 25. Among the 180 canvases are several marines and winter landscapes by Edward W. Redfield including "The Road to Lumberville," echoed across the gallery by "The Valley Road" by Alexander Bower. "October" and "Autumn" are the key titles to several canvases by Carl Lawless, John R. Conner, Arthur Meltzer, George W. Sotter, John F. Folinsbee, Alfred Huty, Charles P. Gruppe and Seldon Fox. There are two dramatic canvases of the volcano of Kilauea by D. Howard Hitchcock. The marines range from patterns of boats by Yarnall Abbott and Susette S. Keast to the pounding surf of Constance Cochran and Frederick J. Waugh and include tone poems of Fred Wagner, Nicola D'Ascenzo, Richard Blossom Farley and Emil Carlsen.

Several nudes, "Sea of Jade" by Warren Davis, "Sea Nymph" by Carl J. Nordell and "Reverie" by Frank H. Desch, and portraits by Howard Thain, Ruth Anderson, Maurice Molarsky and Walter W. Josephs give variety of subject and manner. In outdoor groups "We Four" by Mary Townsend Mason is the most sprightly, and two splendid interiors by Daniel Garber and two by William M. Paxton are best of their kinds. Paulette van Roeken's active outdoor crowds are best handled in "The Doggie Vendor." One of the most striking decorative landscapes is "Tulip Polders" by R. Sloan Bredin. "The Gothics" by Harold F. Weston excels among the smaller color notes.

Other exhibitors are William L. Lathrop, Lillian B. Meeser, Ann Heebner MacDonald, Pearl Aiman, Ralph Taylor, Robert Spencer, Arthur B. Davies, Ernest Lawson, Alice Kent Stoddard, George L. Noyes, Antonio P. Martino, Marian T. MacIntosh and Baruch M. Feldman.

The Print Club is running its exhibitions in pairs. The current one shows architectural etchings of Spain, Rome, Venice and France by Ernest D. Roth and cows and pastoral types like "The Musician, Montmartois," by Arthur W. Heintzelman. —Edward Longstreth.

PITTSBURGH

In the fourteenth annual exhibition of the Associated Artists of Pittsburgh, which continues until Nov. 29, at the Carnegie Institute, 270 works are on view. William T. Gray won first prize with his painting, "Boy with a Green Cap"; Esther Topp, second, with a portrait, "Applied"; Raymond Simboli, third, with a study of a mother and child called "Sleep." The Art Society's prize of \$100 for a group went to Milan Petrovits.

The Camilla Robb Russell memorial prize of \$25 for the best water color in the exhibition was awarded to Lidie E. Gray. It had the double distinction of purchase by George Luks, a member of the jury. Rachel P. McClelland's "Ships that Pass," to which went the Alumnae prize of \$25 by the Pittsburgh School of Design group, is a romantic study of sails patterned against a night of moonlight.

The exhibition includes water colors, oils, pen and ink sketches and designs and examples of sculpture. In addition, there is a memorial exhibition of the works of George R. M. Heppenstall, who was one of the most gifted designers in the country when he died last March in his early twenties.

Twenty-nine paintings by Mabel K. Day are on view at the Carnegie Institute. Scenes in Nova Scotia and in Pittsburgh furnish the themes.

Etchings by Lee-Hankey are on view at the Wunderly Gallery.

Water colors and drawings by Howard Giles will succeed the exhibition of water colors by Winslow Homer at the Carnegie Institute.

A miscellaneous collection of advertising posters used by various railroads in Europe was on public exhibition a week in the college of fine arts at Carnegie Institute. The posters were collected by Norman L. Lavers on a recent tour through Europe.

KENT, CONN.

Paintings, water colors and statuary were shown in an exhibition at the Kent public library. The exhibitors included Eliot Clark, Floyd Clymer, F. Luis Mora, G. Laurence Nelson, Spencer Nichols, Robert H. Nisbet, W. D. Paddock, Frederick J. Waugh, Rex Brasher and Willard D. Paddock, the last of whom showed bronzes.

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Paintings by Boyer Gonzales, and portraits and landscapes by James Weiland, to Nov. 15; portraits in water color by Elizabeth Gowdy Baker and water colors by Julius Delbos, Nov. 16-30.

Anderson Galleries, Park Ave. and 59th St.—Recent etchings of Maine by Ernest Haskell, to Nov. 17.

Arlington Galleries, 274 Madison Ave.—Exhibition of American paintings.

Art Center, 65-67 East 56th St.—An illustration garden by Beatty and Beatty, to Nov. 17; memorial exhibition of paintings and etchings by George Varlen; painted furniture and decorative iron work by Mrs. Doyle; Oriental jewelry by the Karma Studios, to Nov. 15.

Babcock Galleries, 19 East 49th St.—Aquarelles by George Pearce Ennis and William H. Crossman, Nov. 12 to Dec. 1.

George Grey Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Mondays.

Brooklyn Museum, Eastern Parkway—Recent accessions in early Italian art; French and Italian textiles from the XV to XIX centuries.

Brown-Robertson Galleries, 415 Madison Ave.—Wood block prints by Eliza Gardiner and Margaret Patterson.

Brunner Galleries, 43 East 57th St.—The work of Toshi Shimizu.

Daniel Gallery, 2 West 47th St.—Opening exhibition of paintings by contemporary artists.

Dudensing Galleries, 45 West 44th St.—Water colors by John Kellogg Woodruff, to Nov. 17.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Canals and Loiseau.

Ehrich Galleries, 707 Fifth Ave.—Special exhibition of paintings by old masters; metal work and garden furniture by Marie Zimmermann.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Christmas exhibition of Italian linens, pewter, leather work, Cantagalli ware, Christmas cards, etc., through November and December.

Fakir Club, 11 East 44th St.—Exhibition by members, through November.

Fearon Galleries, 25 West 54th St.—Exhibition of old and modern masters; sculpture by Jo Davidson.

Feragil Galleries, 607 Fifth Ave.—Paintings and sculpture by the Garden Club of America, Nov. 14 to Dec. 2.

Folsom Galleries, 104 West 57th St.—Paintings by Clifford Snyder, Nov. 10-23.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of American paintings and sculpture.

Kraushaar Galleries, 680 Fifth Ave.—Etchings by Daumier and lithographs by Forain and Toulouse-Lautrec, beginning Nov. 12.

Kennedy Galleries, 693 Fifth Ave.—Aquatints in color.

Kingore Galleries, 668 Fifth Ave.—Paintings by Marion Monks Chase, to Nov. 24.

Knoedler Galleries, 556 Fifth Ave.—Prints by Corot, Degas, Forain and Legros.

John Levy Galleries, 559 Fifth Ave.—Paintings by Johanna K. Hallman, Nov. 12 to 24.

Lewis & Simmons, 612 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 450 Fifth Ave.—Paintings by Emil Carlsen, Theodore Robinson and J. Alden Weir, to Nov. 19.

Metropolitan Museum, Central Park at 82nd St.—The Ballard collection of Oriental rugs; prints by Scotch, English and American contemporaries and designs for ornament before 1800; Chinese paintings.

Milch Galleries, 108 West 57th St.—Memorial exhibitions of paintings of Venice by William Gedney Bunce, to Nov. 17.

Montross Gallery, 550 Fifth Ave.—Paintings by Oliver Chaffee, to Nov. 17; paintings by H. Varnum Poor.

National Academy of Design, 215 West 57th St.—Winter exhibition, beginning Nov. 17.

N. Y. Public Library, Fifth Ave. and 42nd St.—"Making of a Japanese Print." Recent additions to the print collection.

Pratt Institute, Ryerson St., Brooklyn—Paintings by Walter Sargent, to Nov. 30.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave.—Water colors by Dodge Macknight, Nov. 12 to Dec. 1.

Reinhardt Galleries, 606 Fifth Ave.—Paintings by Laureano Barrau, Nov. 12-24.

Salmagundi Club, 47 Fifth Ave.—Annual Black and White show, to Nov. 22.

School of Design and Liberal Arts, 212 West 59th St.—Recent paintings by Kimon Nicolaides, through November.

Schwartz Gallery, 14 East 46th St.—Exhibition of etchings by Blampied, through November.

Scott & Fowles Galleries, 667 Fifth Ave.—Paintings by XVIII century and modern masters; bust of Victor Hugo by Rodin.

Mrs. Sterner's Gallery, 22 West 49th St.—Paintings by Marie Van Vorst, to Nov. 17; sculpture by Boris I. L. Lorki, to Nov. 17.

Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbizon paintings.

Viennese Shop, 581 Fifth Ave.—Exhibition of Viennese art.

Whitney Studio Club, 10 West 8th St.—Opening of new gallery with exhibition of paintings and sculpture by Kimon Nicolaides and Roy Van A. Sheldon, to Nov. 18.

Wildenstein Galleries, 647 Fifth Ave.—Decorative canvases by Brauer.

Howard Young Galleries, 534 Fifth Ave.—Paintings by Harry W. Watrous, to Nov. 15.

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